Kine WEEKLY

40 per cent. Rentals as Maximum

Pages 1 & 11

GOOD EGG!

The critics gave us this one!

"Directed with a firm, yet sensitive hand. An attractive booking for any hall on its title, stars and big production." *Impartial Film Report.*

"As a silent picture . . . the film itself was one of the box-office successes of the winter of 1924. This film gets more out of the story and there is the added value of the drawing qualities of the two principals, Helen Hayes and Clark Gable. A picture of outstanding merit." *All Films Review.*

"Helen Hayes contributes a performance of unforgettable and exquisite sensitiveness in the lead. An outstanding box-office proposition. A first-class emotional entertainment of inestimable box-office quality. Moving, compelling story fine emotionalism, brilliant performance by star." *Kine. Weekly.*

"Attractively emotional stell... portrayal, fluent camera work, perfect recording, powerful emotional entertainment, specially for women patrons. Tremendous emotional pull." *Cinema.*

"Outstanding 'class' picture for any hall, with strong appeal to women patrons. Helen Hayes, one of the screen's finest artistes, gives here what will probably be considered her finest performance to date." *Daily Film Renter.*

"A wholly lovely movie made with taste and intelligence, restrained, moving, and at all times pleasing. It is one of those impeccable films turned out with precision by the bigger Hollywood concerns . . . is miles ahead of all his rivals. I cannot conceive any fan sitting unmoved through 'The White Sister.' It never fails to grip. In short, a grand picture. Belongs to the Noble Order of the Grand Hotel, the certain-success category." *Sunday Dispatch*

METRO-GOLDWYN-MAYER

EXTRA: Just as you expected, Helen Hayes and Clark Gable in "The White Sister" is packing the Empire to capacity and must be HELD OVER A SECOND WEEK!

"STATE FAIR" RECEIVED THE MAXIMUM AWARD FROM THE DAILY EXPRESS
☆ ☆ ☆ ☆ (OUTSTANDING)

After "Cavalcade" Fox send us "State Fair." A great picture. Go to it without fail.

SUNDAY GRAPHIC AND NEWS.

"State Fair" will be by merit one of the most successful films of the year.

SUNDAY PICTORIAL.

"State Fair" will be wildly successful. It has everything.

SUNDAY DISPATCH.

A human story of loves and ambitions, full of clean sentiment and clean humour, which everybody will enjoy.

NEWS OF THE WORLD.

A thing of rare beauty . . . all-round excellence.

SUNDAY REFEREE.

Brilliantly made, perfectly acted. . . . Everyone should see it.

FILM WEEKLY.

Superbly characterised and directed with amazing understanding and insight. Excellent box office proposition for young and old alike.

KINEMATOGRAPH 'WEEKLY.

With "Cavalcade" and "State Fair" and other great spectacles on the way, it becomes apparent that 1933 will be a "Fox" year, as far as Hollywood is concerned.

ERA.

"State Fair" has something for all audiences and more than enough for most. It will prove a valuable picture for showmen. Intensely human, intensely humorous, brilliantly directed.

DAILY FILM RENTER.

Brilliant direction, flawless characterisations. Few more delightful pictures of family life have emanated from any film producing studio.

TO-DAY'S CINEMA.

A first-rate "movie" by Fox Films, who gave us "Cavalcade." By the high virtue of these two films they place themselves in the forefront of American production.

Most certainly this is a film to see—and to enjoy.

MORNING POST.

I predict a gigantic success for the film, for it has the rich and bustling colour of American production at its best.

EVENING STANDARD.

One of the grandest pictures ever made.

SUNDAY CHRONICLE.

One of the best pictures ever made in America.

NEWS CHRONICLE.

A splendid film. A happy film . . . exciting . . . homely . . . sentimental . . . amusing. A film everyone in the family can see and enjoy.

EVENING NEWS.

A perfectly delightful film to be recommended to everyone.

STAR.

One of the finest screen efforts of the year.

DAILY HERALD.

FOX

STATE FAIR

MORE S.O. VICTORIES
Page 5

Kinematograph WEEKLY
No. 1357 Thursday, April 20, 1933 Vol. 194

C.E.A. WANTS PROVINCIAL SHOWS
Page 11

FIGHTING "FIFTY-FIFTY"

No Higher Maximum than 40 per cent.

STRONG C.E.A. RESOLUTION

A STRONG line against high film rentals was taken by members of the General Council C.E.A. at their meeting on Wednesday of last week, and Birmingham's determined attitude received strong support.

The text of the General Council resolution is as follows:—

"That we commend the action of the Birmingham branch with regard to the demand of those firms concerning the exploitation of their films, and we ask the branch in each area to call meetings, particularly of those members who act as booking managers, to reach some agreement to prevent the perpetuation of 50 per cent. rentals for films."

The meeting is reported fully on page 11, and the resolution, unanimously agreed to, commended the action of the Birmingham branch, and called upon branches in each area to call meetings to reach an agreement to prevent the perpetuation of 50 per cent. rentals.

Birmingham's Campaign

Councillor E. Hewitson submitted the Birmingham point of view, and explained that booking exhibitors in that area had signed an undertaking not to pay more than 40 per cent. on any film.

This pledge, Councillor Hewitson explained, was followed by the sending of letters to four renters who were asking from 50 to 60 per cent. for films, with results that they were not altogether as satisfactory as they could wish.

A Matter of Urgency

S. K. Lewis made the point that no film was worth 50 per cent. at the time of booking; it might be worth this sum later on, but, if so, the renter should take part and book it on a sliding scale.

Welsh representatives, R. Dooner and H. Victor Davies, backed up the Birmingham attitude, the former saying they were going to canvass their opposition to secure agreement, and the latter declaring it to be a matter of great urgency.

FINANCE IN THE HOLLYWOOD STUDIOS

Government's Strong Hand

By PHIL LONERGAN

Hollywood, March 26.

The film colony is worrying about finances, and for very excellent reasons. Money will not flow into the film coffers with the abandon which characterised the old days. The banks have been undergoing a rigid supervision by the United States Government since the recent suspension, and cannot, if they would, advance money to the studios as prodigally as of yore.

The method of handling banks will no doubt be applied to studios and theatres. While a majority of the financial institutions reopened, about 400 were not permitted to do so. It is likely, following this method, that many unprofitable theatres will be discontinued, and that a wholesale slashing of salaries will ensue in all picture enterprises.

Studios will have to show a profit to continue business. The same system will prevail regarding theatres. The unfortunate feature concerning the playhouses is that there are too many large de luxe houses, whose overhead is so great that it would be impossible for them to operate at a profit if they charged the small admission prices demanded by this low-price era.

Stars, actors, executives and writers will have to learn to live far more economically, for the huge salaries of the past are fading away.

Salary Cuts May Cease

A committee of the Motion Picture Academy of Arts and Sciences has been conferring with studio officials, and reports that the latter are willing to do away with the 50 per cent. slash and restore salaries to their original level if the studio incomes return to normal before the eight weeks, during which time the cut is in effect. The salary cut agreement is in effect until April 30.

As the film financial situation is not any too rosy, it is quite likely that by that date there will be another conference regarding the salary situation.

"KING KONG'S" SENSATIONAL PREMIERE

UNPRECEDENTED scenes at a film première occurred at the Coliseum on Monday when "King Kong," the Radio super-thriller, opened its pre-release run.

Although scheduled to open at 12 o'clock, the crowds clamouring for admission were so great that Mr. Harbour, the manager, was compelled to allow the public in at 11 o'clock. By that time the whole of the building was surrounded by queues, and so great was the pressure that additional police had to be drafted to St. Martin's Lane to deal with the situation.

Capacity was registered at every one of the five showings, and Mr. Harbour told the *Kine.* that never previously in the history of the Coliseum has the management been called to handle such crowds. By midnight on Bank Holiday no fewer than 15,000 people had seen Edgar Wallace's fantastic film.

As indicating the sensation caused by this picture, it may be mentioned that a huge number of would-be patrons, who were unable to get into the six o'clock performance, settled down patiently to await the opportunity of a seat at the last performance. Even then a large crowd was unable to get in. A conservative estimate places the number of disappointed picturegoers at 20,000 persons.

A feature of the earlier performances was the many children among the patrons, for the Coliseum is the only West End house to admit children at half-price, and even upon this occasion the concession was not waived by the management. These youngsters apparently thoroughly enoyed the thrills and entered heartily into the thrilling situations in which the huge 50-ft. ape takes part.

This phenomenal opening of "King Kong" suggests the great box-office potentialities of this Radio Picture's super, and is an admirable portent for its continued success, both at the Coliseum and its provincial releases.

'Our Gang' Director

McGowan to Make English "Kids'" Film

Robert McGowan, the director for twelve years of "Our Gang" comedies, has come to England to confer with Hal Roach in the production of "International Revue," which is now being prepared for production by Mr. Roach. It is on the cards that McGowan will direct a comedy in which about a hundred British children will appear.

"I'm sure they are much cuter than our American kids," he remarked.

"The management of child actors is just a matter of psychology. If a child is temperamental, I'm temperamental too; if he is sweet, then I'm sweet. I can do more with a piece of chocolate with these children than any other man can do with a thousand dollars.

"A film with English child actors speaking American wisecracks would be a great success in America."

Mr. McGowan has trained and directed hundreds of children, including Jackie Coogan.

Famous Character Actor

Another visitor on the same boat was Jean Hersholt, the well-known character actor, who has just signed a new three-year contract with M-G-M, arrived in this country on Thursday, en route for Copenhagen, his birthplace, where he is spending a holiday.

Jean Hersholt and Robert McGowan and their wives on arrival at Waterloo

FILM FLYING CLUB DINNER

TRADE PERSONALITIES TO ATTEND

THE first annual dinner of the Film Flying Club at the Kit-Cat Restaurant on Thursday, April 27, will be a unique function, for the Film Flying Club is the first body established to offer flying facilities at a moderate cost, directing its activities more exclusively to the commercial side of the Industry.

Sam Eckman, jun., and James Welsh, M.P., respective presidents of the K.R.S. and the C.E.A., are to be the guests of the club for the evening, whilst a well-known and popular figure in the flying world—details of whom will be announced later—has also accepted an invitation to be present.

All members of the Trade are cordially invited, whether competent fliers, aspirants to pilot's honours, or merely interested spectators.

An announcement will be made at the dinner giving details of a special day's flying, which is to be organised by the club at their aerodrome, and to which everybody will be invited, when facilities will be available for trial flights and for a thorough inspection of the clubhouse and grounds.

The dinner will include a cabaret and dancing to Roy Fox and his band, and the tickets, price 10s. 6d. each, are obtainable from the hon. secretary, Aubrey J. Flanagan, at the Regal, Marble Arch, W., or from any of the following committee members: J. Leslie Williams, Universal Pictures, Film House, Wardour Street, W.; D. T. Bennett, Film Industries, 60, Paddington Street, W.1; M. N. Levy, Lion Cinematograph Co., 28-30, Upper Tooting Road, S.W.17; William Pepper, Regal Cinema, Marble Arch, W.; F. L. C. Thomas, Western Electric Co., Bush House, Aldwych, W.C.2.

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Middlesex S.O. Demands Alarm Exhibitors

THE Trade in the Middlesex area is alarmed at the recommendations of the sub-committee of the Council that Sunday opening should be permitted only where "U" films are shown and subject to a 15 per cent. contribution to charity.

"Such conditions of opening would entirely bar out the operation of the draft order," said a Middlesex exhibitor to a *Kine.* representative. "Of the feature films censored last year only 43 per cent. (279 out of 639) were 'U' films, and it would obviously be impossible to make up programmes of 'U' films only for Sunday screening.

"I think the sub-committee is under a misapprehension regarding the nature of 'A' films. Many of them are as free from anything which is in the slightest degree offensive to tender susceptibilities as those films which are awarded 'U' certificates. I think if this were pointed out to the committee, they would realise that the condition is a very difficult one to operate."

The *Kine.* learns that the London and Home Counties branch has asked the Council to receive a deputation on the matter. If this is granted, the Council will have the Trade view before it before its meeting on the last Thursday in the month.

The exhibitors who will be affected if these conditions come into operation will be Tottenham, Edmonton, Acton, Hayes, Twickenham, Wembley, and Willesden, for although these are autonomous units in some administrative matters, the Middlesex County Council has not delegated its licensing powers under the Cinematograph Act of 1909, nor the Sunday Performances (Regulation) Act of 1932.

ROYAL GALA

Prince to Witness his Own Film

"The Prince of Wales," the film record of the Prince's life which is being made by Gainsborough Pictures, is to be presented, with his Royal Highness's approval, at a special evening performance at the New Victoria Theatre on June 22.

The Prince will be present at the performance, by which the funds of the League of Mercy will benefit. A proportion of the proceeds of subsequent public showings of the picture will go to the National Council of Social Service.

At a committee meeting held last week by the Duchess of Westminster at York House, it was stated that over £2,400 was collected and that £900 had been received from tickets which are now available at prices ranging from 7s. 6d. to £10 10s.

The film has been in production for over a year and the Prince has taken a personal interest in its presentation and has contributed a spoken prologue to the picture. There is also a running commentary written and spoken by Edgar Middleton, author of "Potiphar's Wife," and the musical accompaniment has been specially composed by Louis Levy, the G.-B. director of music.

Absorbing Incidents

The Prince's film will run about 70 minutes. Over 1,000 ft. have come from his own private collection, including scenes in which the Prince is shown turning his camera while an elephant charges. Altogether the editor of the film, Ian Dalrymple, has had 100,000 ft. from which to choose, and the final version should have infinite variety and absorbing interest.

The supporting programme will comprise shorts, a brilliant cabaret and the appearance of Roy Fox and his Kit Cat Band.

KINEMATOGRAPH WEEKLY

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Managing Editor: JOHN DUNBAR.
Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

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THE FILM HIRE PROTEST

WHEN, in 1930, the C.E.A. got really worked up, it proved that it could act with unanimity, and the fight against guarantees and disc charges was settled. It would perhaps be an exaggeration to say that both bodies were safely buried—one died from natural causes, anyway—but the fact remains that exhibitors showed that they were capable of making a decision when they were told the way.

They are now facing another crisis, and in view of the much more difficult circumstances under which they are working to-day, a far more important one. They must make up their minds how much they can afford to pay in film hire if their houses are to be kept on a business footing.

An outsider would quickly come to the conclusion that a line could be drawn above which it would be impossible to go. It is not, however, quite so simple.

Poor pictures are always dear, however low their price. Big pictures, even at big prices, are, as a rule, fine money-makers. One has not to go far for an illustration to-day.

But with the best of attractions there is a limit beyond which a booking manager cannot afford to go. Allowing for an occasional freak offering, which a man feels he must have at any price, for prestige, it is surely only common-sense to set a maximum.

To do this effectively it is necessary to act in unison. Experience has proved this to be no easy matter. Our business has been built up on local rivalries, and the average exhibitor feels that his immediate opposition is to be regarded as "the enemy," an idea which the man who is selling him a picture rarely takes the trouble to dispel.

There, of course, is the opportunity of the C.E.A., which is just as strong as its members allow it to be. If they have a genuine sense of unity and loyalty they will be able to help themselves and each other.

No film booking at any percentage has ever been made without an exhibitor at one end of it. It is futile to imagine that all he has to do is to grumble about uneconomic prices. He has to make his fellows appreciate the point, and then the C.E.A. can act.

THE BAR IS BARRED

A PORTSMOUTH query has been raised in a question which we thought has long been settled. Talking about the local Hippodrome, the bar of which is closed when pictures are being shown, the Chairman of the branch asked why this should be so.

May we remind Councillor Spickernell that it has always been a recognised feature of trade policy to accept this ruling of the authorities as one of the more excellent points in their supervision of our form of entertainment?

That the exhibitors approve of this rule is not, as it happens, of great importance, for there is not the slightest possibility of its being altered, but it is evidently worth pointing out yet again that the kinema has everything to gain and nothing to lose by being entirely divorced from the drink trade.

"J'ACCUSE"—Says Upton Sinclair in the Affaire FOX

Photo by Odyne

THE leader of many crusades in the United States has just published a dramatic and forceful work on the control of the Fox enterprises by Wall Street, and his hero's version of how it was acquired.

POLITICIANS, economists, and, above all, film men, have now such an opportunity of reading the "inside" story of a Wall Street battle as has never before been available. Under the title of "Upton Sinclair Presents William Fox," an intimate and detailed account has been prepared by America's Don Quixote of the financial, forensic and film fight for control of the great studio and theatre corporations built up from a tiny but daring venture back in 1903.

The book, which is published by the author himself at $3, is not a literary effort, it is straight journalism. It is an article, 377 pages long, packed with figures and verbatim quotations from the lips of its hero. And, by the way, although her participation in the struggle only reveals itself in occasional flashes, what a heroine one can see in Eve Fox, as fierce in defence of her husband and her principles as he is himself.

AS a propagandist Upton Sinclair, of course, stands alone. His work is unrivalled and beyond comparison. It has, naturally, the defects of its qualities, for its uncompromising single-mindedness admits no considerations but the case it is fighting for. There is only one outlook upon it, and that is the one presented by Fox.

This presentation is, however, a most amazingly detailed one. If the work is heavy going, that is because of the intricacies of the legal and financial field in which the battle is fought. Hundreds of millions of dollars are handled by these Wall Street giants, and by the chronicler of this most involved story, with a facility which leaves the ordinary man aghast.

TO name some of the personalities taking an important, and frequently a dramatic, part in the long-drawn-out war for supremacy in the control of the enormous organisation, with the vital patent rights of Tri-Ergon as a king-pin, is to give the fairest indication of the importance of this work.

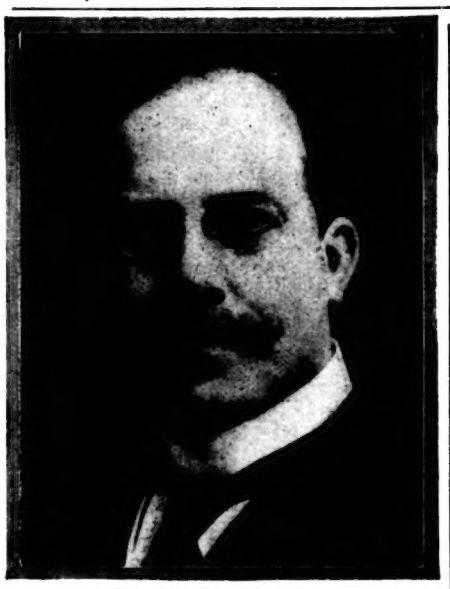
Hoover, Rockefeller, Zukor, Mayer, Hays, Samuel Untermyer, Charles Evans Hughes, Bernard Baruch, Clarence M. Dillon, Albert H. Wiggin, Harry L. Stuart, Harley L. Clarke, J. E. Otterson, Reginald McKenna, and Isadore Ostrer are individuals, and the Chase National Bank, the American Telephone and Telegraph Co., Western Electric, Warner Bros., Loew's, Inc., Halsey Stuart, are some of the organisations who figure, some more, some less prominently, but all vividly, in these pages.

THE tremendous enthusiasm of Upton Sinclair will sweep the reader along with it; he focuses every fact and figure in a way that galvanises the reader's feelings rather than his judgment. The more cold-blooded student of this book may, however, begin to ask himself whether everything on one side is snow-white and on the other jet-black—whether the author might not, perhaps, have secured greater conviction by some concession to the impartiality of the historian rather than the fervour of the crusader.

With such a subject, of course, it is natural that the ethical and political hazards of great aggregations of capital, and the power conferred by it, should give the author many opportunities for developing the arguments on lines which would make his exposition into a text. On this one would expect him to build up a sermon against the control of great national undertakings on a profit-making basis.

THERE is, however, comparatively little preaching. And William Fox contributes to what there is, pointing out the dangers when a highly specialised industry like picture production and exhibition is controlled by the typical financial brain.

It is largely left for the reader to realise the mental gap that separates Wall Street from Los Angeles; Fox and Upton Sinclair relate the facts as they see them. Nobody in the business can fail to find the most absorbing interest in the book, even if they finish, as the present reviewer did, by wishing for an equally detailed and lucid examination of the case for the other side.



SIR OSWALD STOLL

NOT content with getting the fantastic thriller, "King Kong," for its premiere run at the Coliseum, Sir Oswald Stoll has given it an excellent start off by employing a big front-of-house display, which captures the imagination forthwith.

SIR OSWALD, in securing this remarkable picture for the Coliseum, is doubtless inspired by the wish to associate the house where "White Horse Inn" scored such a success with an equally big production in film entertainment. "King Kong" promises to score an equally outstanding success.

AT the moment of writing a cold north-east wind brings back a thought of football and draws attention to next Saturday's final for the *Kinematograph Weekly* Silver Challenge Cup, on Queen's Park Rangers' ground, at Loftus Road, Shepherd's Bush.

GAUMONT-BRITISH and British and Dominions are the rivals, and a stiff game is promised. The kick-off is at 2.30 sharp. In the evening Gene Gerrard will present the cup and medals at a select dance at Glave's Restaurant, New Oxford Street. Sevenpence admits to the football ground, and tickets for the dance are 2s. 6d.

THE Mediterranean can be a very pleasant spot at this time of year, and among those who have made Easter a convenient moment to escape from Wardour Street are S. F. Ditcham and W. J. Gell. That both will return full of ideas for their respective companies is certain.

AN interesting arrival in this country on Monday last from South Africa was Albert Boettcher, the M-G-M architect, who has given South Africa its finest theatre in the M-G-M Metro, Johannesburg.

LONG SHOTS

The Coliseum Colossus—Two M-G-M Personalities—Film Chiefs A-cruising—Fried's Gesture

MR. BOETTCHER, who was responsible for the Empire, Leicester Square, in collaboration with Frank Matcham, is returning to the States shortly.

MENTION of South Africa is a reminder that British Universal Pictures (Pty.), Ltd., the new independent South African concern, made a good start in their first venture, screening "Mädchen in Uniform" at the City Hall, Johannesburg, March 22 to 25.

THE opening night drew an audience of 2,000, and the picture was well received, with the local Press highly praising the remarkable acting of the young girls comprising the cast. As the City Hall is not wired, the British Universal Pictures installed their newly imported Philips talkie apparatus, which proved a success.

AS a result of A. Fried's foresight in the recent Auction Sweep of the Screen Golfing Society, a cheque has been sent by him to the Cinematograph Trade Benevolent Fund. This is proof that the Benevolent Fund is well to the fore in the minds of the members of the S.G.S., and the Fund Council is always willing to accept with gratitude tokens of appreciation of winnings, by members, in similar circumstances.

AS might be expected, Jean Hersholt is the same human, genial fellow in real life his film work led me to expect. Mervyn McPherson introduced the popular Hollywood character actor to me the day he arrived—his first European trip for 20 years.

WITH his wife, Hersholt is revisiting his native Denmark. He met Carl Brisson on Monday and left London to-day. A British film for Jean is improbable, as he has just signed a new three-year contract with M-G-M.

AN equally interesting personality at the same occasion was Robert McGowan, over to help Hal Roach direct British comedians. McGowan was full of tales of the famous "Our Gang" children, whom he has handled for eleven years, and he has a genuine urge to make a juvenile picture with British youngsters.

RUTH CHATTERTON'S countless admirers will learn with regret that this brilliant star is dangerously ill in Madrid, and will join in my wishes for a quick recovery.

A CROWD round Wardour Films' window in Wardour Street, drew me out of curiosity to discover the reason. I found that the atmosphere of Whipsnade had been imparted to it by some imitation palms, and a trio of monkeys who were endeavouring to look like "Timbuctoo."

IT was Horace Williams' idea, but the monkeys had not his publicity spirit, and were having a conference (after the manner of film chiefs) behind some of the more expansive pasteboard palm leaves.

PARIS is running a "double exclusive" of "The Sign of the Cross." At Marigny the English version is being shown with French subtitles, three performances daily, while at the Paramount the French version is screened on a continuous programme.

THERE has died in America, at the age of 62, Henry Beaumant Herts, for whom it is claimed that he is the man who gave to kinemas and theatres "the uninterrupted view of the screen" by the invention of the cantilever system of hanging the balcony. It is curious that one with the name of Herts should be associated with the elimination of pains in the neck.

THE Berlin *Film Kurier*, which, by the way, is appointed the official mouthpiece of the new Nazi-controlled film Industry in Germany, expresses anxiety that foreign countries are misunderstanding the trend of the German film business.

"IT is the general opinion among foreign distributors that a shortage of German films will be faced because the new films will not comply with the necessities abroad," states the *Kurier*. "That opinion is absolutely wrong."

IF this opinion has gained currency, it is probably due to the speeches of Nazi leaders, who have made it clear that German films are to express what is called "the new spirit" in Germany, and who have spoken of other influences as inimical to German interests.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

ELIZABETH ALLEN has been borrowed by Radio to play opposite Richard Dix.

STUDIOS WHICH were unaffected by the bank moratorium have been ordered to return cuts made at that time.

GREAT INCREASE in the production of pictures abroad is anticipated.

CARL LAEMMLE, junr., Diana Wynyard, Samson Raphaelson (author of "The Jazz Singer" and many other photoplays), sail on "Empress of Britain"; Charles Chase on "Bremen."

LOWER TAX WOULD AID EMPLOYMENT

EXHIBITORS ASSURE BLACKBURN M.P.

Sympathetic Hearing

ON behalf of the Manchester branch of the C.E.A., HERBERT A. STEPHEN, manager of the Majestic, Blackburn (A.B.C.), and J. HAMPSON PILKINGTON, of the Blackburn Rialto (A.B.P.), interviewed Sir Walter Smiles, M.P., at Blackburn, on Thursday evening, on the subject of the Entertainment Tax. They presented petitions for the abolition of the tax on seats up to 6d. The petitions contained 12,000 signatures, collected at thirteen kinemas in the town.

Mr. PILKINGTON pointed out that people who used to go in the higher-priced seats before the tax were now going into the lower-priced ones, so that the Government were not getting the revenue they anticipated.

Mr. STEPHEN urged that by removing the tax from the cheaper seats the latter would naturally become more crowded, and to avoid this many people would patronise the higher-priced seats. Thus the Government would more than recover on those seats any loss on the lower-priced ones.

Sir Walter gave the deputation a sympathetic hearing. He emphasised that the Government were faced with the serious problem of unemployment, and could not afford to sacrifice revenue. He asked, did the representatives believe the abolition of the tax on the lower-priced seats could produce any more employment.

They agreed that the increased attendances would generally be bound to require bigger staffs, and Mr. Stephen said he could assert definitely that if the Government took off the tax as requested he would employ three more people on the very day it was removed.

Sir Walter promised to give careful consideration to all that had been said, and strongly urged that the whole entertainment Industry should organise, make a unanimous appeal to the Government, and show the benefits to the people, and especially the unemployed by the abolition of the tax on the lower-priced seats.

TELLING TAX FIGURES

EDINBURGH M.P. IMPRESSED

A. S. Albin, chairman of the Edinburgh Section of the C.E.A., was able to put some striking figures before the Member of Parliament for Central Edinburgh, J. C. M. Guy, when he and R. M'Laughlin, vice-president of the Scottish Branch, and George Salmon, hon. secretary of the Edinburgh Section, met Mr. Guy on the subject of tax relief.

Mr. Albin produced returns showing that before the tax increase Blue Halls, one of the houses of which he is general manager, paid £500 a year in tax, and after the increase £3,000 a year, while in the same period the attendances at the house dropped by 136,000.

Mr. Guy was obviously impressed, and promised to support any reductions on the tax on prices up to 6d., provided there was any possibility of the Chancellor making concessions in the Budget.

NOTTS AND DERBY PETITION

PRESENTED TO LOCAL MEMBERS

The Notts and Derby C.E.A. petition urging the Chancellor of the Exchequer to reduce the entertainment tax was presented to T. J. O'Connor, M.P., Central, and L. H. Gluckstein, M.P., East, at the branch's headquarters last week.

The M.P.s were received by E. C. Morris (president of the branch), H. Elton and the secretary.

Swansea Request

The committee of the Swansea Hospital Carnival Week—to be held in August—has been informed by the Swansea Watch Committee that its project for a Sunday exhibition of films as part of the week of festivity and funds recruitment for the hospital is impracticable. A Sunday concert might be held at a kinema, but no films must be shown.

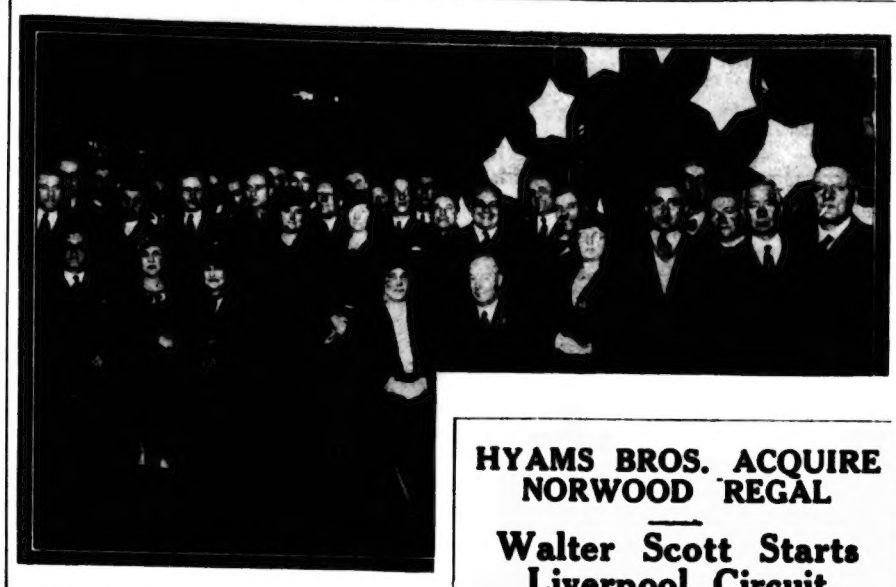
The committee has decided to press for a films exhibition sanction for this occasion.

TAX THE CAUSE OF SHOWMAN'S FAILURE

A remarkable example of the effect of the entertainment tax was quoted by Percy Hutchison, lessee of the Theatre Royal, York, and formerly an actor-manager, in a statement submitted at the first meeting of his creditors, at York, on April 12. The receiving order was made on Mr. Hutchison's own petition.

Mentioning the tax as one of the causes of his failure, Mr. Hutchison stated: "As an example, I would quote 1932, when I made an estimated loss of £600 on the Theatre Royal, and had to pay £3,089 in entertainment tax." Mr. Hutchison also attributed his failure to bad trade and depression; the competition of the talkies; a bad debt of £4,000 incurred with Trans-Canada Theatre, Ltd., in 1921; and "loss on productions and touring companies owing to the above reasons."

H. Crampton, accountant, was appointed trustee, with a committee of inspection.



Arthur Dent, the Lord Mayor of Bradford, and Provincial Exhibitors, at the RADIO PARADE (Wardour) Trade show at the Regent, Bradford, last week

GAUMONT GRAPHIC RETURNS

SOUND NEWS MAKES WAY FOR OLD TITLE

AS from next Monday, the title of the "Gaumont Sound News" will be altered to the "Gaumont Graphic."

For over 25 years the Gaumont Graphic organisation provided silent news reels. A quarter of a century takes one right back to the early days of the Industry, when moving pictures were considered a novelty. Actually, the Gaumont Company maintained a news reel service of big events as far back as the year 1900. The funeral of Queen Victoria, the return of the troops from the South African war, and other outstanding events were covered by the Gaumont cameramen of that period, and the respective items were featured "turns" in music-hall programmes.

The Gaumont Graphic functioned successfully up to the coming of the talking film. Then it was felt that a talking news reel should be issued, which, to avoid confusion, should have a distinctive title. The Gaumont Sound News was started, and with it began a new era in screen journalism.

Now that practically every theatre is equipped for sound reproduction, the necessity for separate news reels does not arise, and the Gaumont Sound News therefore merges its identity with that of the Gaumont Graphic.

This alteration is in title only. It foreshadows no alteration of the Gaumont policy of presenting red-hot news on the screen in the shortest possible space of time. Commencing on Monday, April 24, therefore, release subscribers to the Gaumont Sound News will receive copies of the Gaumont Graphic. The bookings other than release will continue to receive the Gaumont Sound News until the edition of the Gaumont Graphic for April 24 reaches the particular age for which they subscribe.

The invaluable Gaumont Sound News insurance scheme is unaffected by this change of title. Its subscribers are automatically insured against any mishaps that may arise, as mentioned in their policies.

It is interesting to note that the Gaumont Graphic are the only news reel organisation offering a free insurance policy to their subscribers

"DON QUIXOTE"

U.A. TO DISTRIBUTE

That the much-heralded G. W. Pabst production of Cervantes' famous classic, "Don Quixote," with the famous Feodor Chaliapin in the title rôle, will be distributed by United Artists, is announced to-day by Murray Silverstone, managing director of that organisation.

G. W. Pabst, the celebrated Continental director, in order to secure authenticity of background for this talking picture version of the Spanish masterpiece, chose for the background of "Don Quixote" scenes in the South of France, and also in the original Spanish scenes. With the famous Russian basso and actor in the title rôle, special music was written for the songs which Chaliapin sings.

George Robey, our renowned English comedian, will be seen in the rôle of Sancho Panza, Don Quixote's henchman, while Sidney Fox has been entrusted with the part of Dulcinea.

Arrangements are now being made for an early West End presentation.

FOR SMALLER HALLS

Western Electric recently developed a single turntable non-synchronous reproducer as an alternative to their familiar double turntable instrument.

The new reproducer is proving very popular with the smaller exhibitor and since its introduction there have been nearly 50 installations.

HYAMS BROS. ACQUIRE NORWOOD REGAL

Walter Scott Starts Liverpool Circuit

THE lease of the Regal, Norwood, has been acquired from the company of which W. H. Heath is managing director by the Hyams Bros., who are introducing their previously successful showmanship efforts in this house, which has yet to be put properly on the map.

PHIL HYAMS

From Monday next the Regal will take on an entirely new lease of life. "To give the public value for money in first-class comfort is the only way to make a success of any entertainment venture in these days," says Phil Hyams. His policy has succeeded at his other theatres—at the Trocadero, Elephant and Castle; the Metropole, Victoria; and the Troc-ette, Tower Bridge Road—and it is this policy with which he hopes to turn the Regal from a failure into a success.

The Regal seats over 2,000 people. It is almost an exact replica of the Regal, Marble Arch. It is luxuriously comfortable, has a beautiful refreshment lounge fitted with a sprung dance floor, and a huge, free car park. And yet the theatre, which has been open for three years, has never "caught on." Will the Hyams magic succeed?

In addition to this venture, the Hyams Brothers' new theatre in Stepney, which will be the last word in modern kinema theatre construction, is also nearing completion. It will be opened before the end of the year.

INDEPENDENT AGAIN

COUN. SCOTT TAKES OVER A.B.C. HALL

Coun. Walter C. Scott has almost completed the negotiations with Associated British Cinemas, Ltd., for the sub-lease of the Pelmont Picture House, Liverpool, which theatre he has already made his headquarters. Negotiations are proceeding for further halls, and Coun. Scott hopes to build up a small circuit of four or five halls.

WALTER C. SCOTT

"There is plenty of room for the exhibitor with a good knowledge of the Trade, and having under his control about five halls, to all of which he can give his personal attention," Coun. Scott told the *Kine.* representative. "Each hall requires personal supervision because of the different types of pictures required by the different audiences." The Belmont is a well-appointed hall, having seating accommodation for about 800 persons.

By acquiring the Belmont, Coun. Scott, who is an ex-chairman of the North Western branch of the C.E.A., again becomes an independent exhibitor. He was managing director of the Gainsborough Picture House, Bootle, from 1919, when the theatre opened, up to the time it was acquired by A.B.C. He then became supervisor for A.B.C. and had under his wing up to fourteen halls in Liverpool and district. This position he has just relinquished to become an independent exhibitor.

FILMS FOR WALSALL THEATRE

It is announced that Her Majesty's Theatre, the only legitimate stage house in Walsall, will be converted into a kinema. The change-over will take place not later than August Bank Holiday this year.

It is understood, however, that stage plays will still be presented as alternative attractions at intervals.

In order that the necessary structural and other alterations may be carried out the theatre will be closed for some time.

Her Majesty's is one of a group of Walsall houses under the general management of "Joe" Andrews, a former manager of the Prince of Wales Theatre, Birmingham, and one of the best-known exhibitors in the Midlands.

WILLESDEN & WEMBLEY VICTORIES

TRADE MAJORITIES ON SMALL POLLS

Other Applications

BY a majority of over 10,000 Willesden electors successfully made their first step towards Sunday opening on Thursday last when a poll was held. The figures were:—

For	16,007
Against	5,937
Majority in favour	10,070

Willesden Urban District is the largest in the country, with a local government electorate of 90,000, and is served by seven kinemas. A particularly strong opposition was given by local societies, but exhibitors and their managers publicised the campaign well, and with the aid of cars from all sections of the Industry, brought the fight to a decisive conclusion.

Many well known Trade personalities were present on the polling day, including the Bernstein family, Shirley Simpson, and managers from A.B.C., representatives from Gaumont-British and independent exhibitors.

Wembley's Narrow Margin

Another victory for the Trade resulted from the town's poll at Wembley on Wednesday, the figures being:—

For	3,966
Against	3,090
Majority in favour	876

The comparative low majority indicates that the strength of the opposition was not under-estimated. Considering the intensive manner in which both sides engaged in the campaign, the degree of apathy demonstrated by the fact that only 25 per cent. of the electors voted, is remarkable.

The Trade organisation was in the hands of Victor Moss, who voiced the indignation of local exhibitors at the manner in which the Sunday Films Association's posters were defaced prior to polling.

Wallasey and General S.O.

Wallasey Town Council on Thursday night adopted without comment the recommendation of the Watch Committee that application be made to the Secretary of State for a draft order for the Sunday opening of kinemas, and that a town's meeting be called, to be followed by a poll if demanded.

Merthyr S.O. Application

Application has been made on behalf of the Merthyr Institution for the Blind to the Merthyr Tydfil Council for the Sunday opening of kinemas.

S.O. ANOMALY

APPEAL TO THE HOME SECRETARY

Blyth Town Council is not content to accept without challenge its defeat over the Sunday opening question. It has tried to exercise its influence with the local magistrates in support of the exhibitors' application for Sunday licences, and, having failed in that direction, the Council has appealed to the Home Secretary for State.

Having been informed that the Home Secretary cannot take any steps to help Blyth to secure Sunday kinematograph entertainments, the Town Council has now passed a resolution, to be submitted to a meeting of the Non-County Boroughs Association, drawing the attention of the Home Secretary to the anomalies created by the divisions of Section 1 of the Sunday Entertainment Act, 1932, and asking him to consider introducing amending legislation.

S.O. REFUSAL

NUNEATON DECISION TO STAND

Exhibitors in the Nuneaton district, following the intimation from the Warwickshire County Council that their application for Sunday opening had not been acceded to, presented a petition from 1,600 patrons asking for S.O. facilities. Despite this number, a reply has been received from the authorities to the effect that the council is not prepared to reconsider its decision until January, 1934.

SINGAPORE MERGER

ALHAMBRA GOES OVER TO ELIAS

The Alhambra, Singapore, the second of the two Namazie-owned kinemas in the city, has been taken over by J. Elias, proprietor of the Pavilion.

Following Mr. Namazie's death last year, the Capitol was acquired by Mr. Elias, and the acquisition of the Alhambra gives him the possession of the three leading kinemas in the Straits Settlements.

Joe Fisher, who managed the Capitol and Alhambra in the Namazie interests, still remains associated with the theatres.

Richard Barthelmess in CENTRAL AIRPORT (First National)

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., April 20, and Wed., April 26

Thursday

Our Betters; Man Hunt (*Radio*)

Phœnix Theatre. **3 p.m.**

"Our Betters," starring Constance Bennett with Gilbert Roland and Violet Kemble-Cooper, is the film version of Somerset Maugham's famous satirical play of English society which had a very successful run in London a few years ago.

Constance Bennett plays the part of an American heiress who, on the eve of her marriage to an English nobleman, discovers she is merely to be the "banking account" for his many affaires. Disillusioned, she sets out to startle society, and succeeds in carrying on with man after man whilst keeping up an outward appearance of puritanical respectability.

The play is considered to be Maugham's best, and literally bristles with rapier-like shafts of wit at the expense of so-called society and their eleventh commandment, "Thou Shalt Not Be Found Out." Constance Bennett is said to have one of the finest parts she has ever had, and takes full advantage of its glittering brilliance. Gilbert Roland, as a gigolo, and Violet Kemble-Cooper, as a vitriolic Duchess, will be found to have given exceptionally good performances.

"Man Hunt"

Preceding "Our Betters," another Radio picture, "Man Hunt," featuring Junior Durkin and Mrs. Wallace Reid, will be shown. This is an interesting story of a youth with a Sherlock Holmes complex who, more by luck than judgment, succeeds in solving the mystery of a murder.

King Kong; So This is Harris (*Radio*)

Prince Edward Theatre. **8.30 p.m.**

On Thursday, Radio is presenting their long-awaited super-thriller, "King Kong." Sufficient has already been printed in these columns for exhibitors to realise the magnitude of this mammoth production. It was the last story written by Edgar Wallace, and Merian C. Cooper and Ernest Schoedsack have been at work on the intricate trick photography ever since his death last spring.

It is the fantastic story of the discovery of an island where prehistoric monsters of a million years ago still roam. One of these monsters, King Kong, a giant ape, is captured and brought back to civilisation, and in New York it escapes and terrorises the city, the picture ending in a terrific climax with this monster fighting a heroic battle against modern aeroplanes as it is perched on top of the highest building in the world with the heroine grasped in one giant paw.

Fay Wray, Robert Armstrong and Bruce Cabot are the human principals of this mighty box-office picture, but the real hero is King Kong himself, the most fantastic character ever conceived by the brain of man.

"So This is Harris"

Preceding "King Kong," another Radio picture, "So This is Harris," will be shown.

This is a musical fantasy, starring Phil Harris, who is known throughout the length and breadth of the U.S.A. for his popular broadcasts from the Cocoanut Grove in Los Angeles.

Walter Catlett and Phil Harris are the featured players in this picture.

Friday

Strictly Personal (*Paramount*)

Carlton. **10.30 a.m.**

The "get acquainted" clubs—meeting places for the shy and lonely—which have been the subject of attack from the Press—form the theme of "Strictly Personal. One of these institutions is founded by an ex-convict who wants to go straight, with the help of his wife and their ward. Everything is perfectly legitimate about the club until a blackmailer appears and threatens to expose the ex-convict unless he is taken into partnership. The establishment is then converted into a meeting-place for the amorous of both sexes, while the newcomer proceeds to devote himself to a widow who is thought to be the possessor of considerable wealth. When he discovers that she is not so rich as he thought he kills the hapless woman in a fury and tries to throw the blame on the other man.

The picture reaches a breathless climax in the attempt of the murderer to carry off the ward in his escape and the dramatic defeat of his plans at the last moment. Edward Ellis, famous for his rôle in "I Am A Fugitive," plays the rôle of the convict with Marjorie Rambeau as his wife. Dorothy Jordan is the ward, Eddie Quillan her boy friend, and Louis Calhern the blackmailer.

The Great Jasper; Scarlet River (*Radio*)

Phœnix Theatre. **3 p.m.**

"The Great Jasper," which features Richard Dix with Florence Eldridge and Wera Engels, Radio's recently signed German star, is the story of a great lover—a humble Don Juan in the guise of a tram driver who finds he is irresistible to women of all ages and all ranks of society. Although he loves his quiet little wife he cannot resist the allure of a pretty ankle, so he turns his power over women into money and thrives as "The Great Jasper," a seer who caters to the whims of hysterical or romantically inclined society women. His wild oats turn to chaff in his later years when he finds his sons turn on him and justify their own misdemeanours by the excuse that they are following their father's footsteps.

"The Great Jasper" is claimed to be a blend of romantic comedy and human drama and Richard Dix is said to be particularly well cast as the happy-go-lucky Jasper and Florence Eldridge as his wife, and Wera Engels as one of his many flames, also give able performances. The picture was directed by J. Walter Ruben.

"Scarlet River"

With "The Great Jasper," a Tom Keene picture, "Scarlet River" will be shown. This is a new kind of Western. New, inasmuch as it shows a cowboy hero who is a film star. The film star rents a ranch in order to make exteriors for his films and in doing so arouses the enmity of the cowboys, who accuse him of being a "Powder-puff cowboy." With this original idea as a basis, "Scarlet River" offers all the usual action of a typical Tom Keene Western in a new setting.

Pleasure Cruise (*Fox*)

Cambridge Theatre. **3 p.m.**

The Fox film-version of Austen Allen's "Pleasure Cruise," the comedy which recently enjoyed a huge London stage success, has a strong cast headed by Roland Young, Genevieve Tobin, Ralph Forbes, Herbert Mundin, Una O'Connor, Minna Gombell and Frank Atkinson.

The story deals with a young woman who decides to take a cruise in one of those liners the principal cargo of which is a group of pleasure-seeking passengers. The timid and jealous husband, in order to keep a watch on his wife, disguises himself as the ship's barber and has the doubtful satisfaction of seeing his wife pursued by most of the male passengers, and of learning that she is not completely averse from the chase herself.

The picture has a special appeal for kinema-goers in this country, with its English background and its almost all-British cast.

Frank Tuttle directed, and Guy Bolton, the well-known playwright and scenarist, who spent a great deal of his boyhood in this country, adapted the play for film purposes.

Out All Night (*Universal*)

Prince Edward Theatre. **8.30 p.m.**

Following their big success with "They Just Had to Get Married," Slim Summerville and Zasu Pitts, Universal's new droll comedy team, will be seen in a picture which sets out to exploit the whimsical humour and pathos of the couple.

Laura Hope Crews, Shirley Grey, Alexander Carr, Rollo Lloyd, Billy Barty, Mary Jane Temple and Phillip Purdy have prominent rôles.

Tuesday

Oliver Twist (*Pathe*)

Phœnix Theatre. **8.45 p.m.**

No other film of the great Victorian novelist's works, it is claimed, has ever more successfully caught the real Dickensian atmosphere than Herbert Brenon's production of "Oliver Twist." Settings and costumings are declared to be authentic, and a hand-picked cast ensures that no flaw shall be found with the various characterisations.

Herbert Brenon's masterly direction has never been better employed. He has slightly speeded up the tempo to bring it more in line with modern entertainment requirements, but this has in no way interfered with the Victorian flavour of the piece.

The title rôle is played by Dickie Moore, who gives a wonderfully poignant portrayal, and the same care is exhibited in the casting of Fagin, Bill Sikes, Nancy, Mr. Bumble, and the Artful Dodger, and all the other immortal creatures of Dickens, which live again in this picture. The formidable list of players comprises Irving Pichel, William Boyd, Doris Lloyd, Barbara Kent, Alec. B. Francis, George K. Arthur, Clyde Cook, and Lionel Belmore.

Wednesday

Radio Parade (*Wardour*)

London Hippodrome. **3 p.m.**

The biggest constellation of stars ever gathered together for one film has been assembled in the new B.I.P. offering, "Radio Parade," which brings to the eyes as well as the ears all the favourite wireless stars whom filmgoers have so often heard but never seen.

Christopher Stone, of gramophone fame, compères the show in his own inimitable style and the "Bugginses," Mrs. Feather, Stainless Stephen, Leonard Henry, Flotsam and Jetsam, Clapham and Dwyer, the Houston Sisters, and Florence Desmond, to mention but a few of the cast, go to make "Radio Parade" what it is anticipated will be one of the film sensations of the year. It was directed by Archie de Bear and Richard Beville.

Who Killed Harvey Forbes? (*Equity British*)

Phœnix Theatre. **3 p.m.**

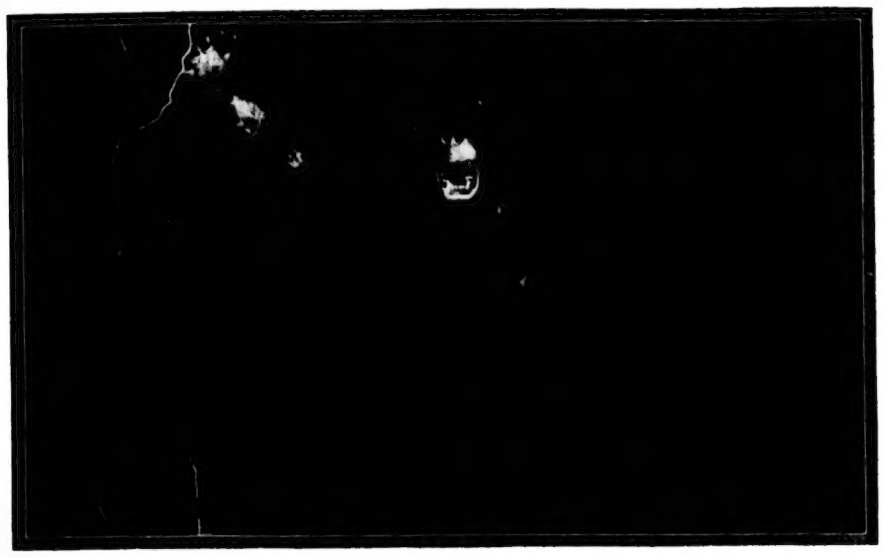
Murder and robbery during a night of alternate light and darkness afford the thrills of "Who Killed Harvey Forbes?" which, without resorting to human or inhuman monstrosities, presents a thoroughly blood-curdling story with all the spine-tickling thrills which can be expected from any one motion picture.

Picture a group of thirteen persons, alone in a deserted house during a storm-swept night. Picture the lights going out three times during the course of the evening and, during the period of darkness a horrifying scream is heard, followed by the discovery that one of the group has been murdered. Heading the cast are Lloyd Whitlock, Doris Hill, Glenn Tryon and Vera Reynolds. In the supporting cast are Sidney Bracey, Ethel Wales and Gene Morgan. Frank Strayer directed.

Central Airport (*First National*)

Cambridge Theatre. **8.45 p.m.**

Richard Barthelmess' next picture, "Central Airport," is a dramatic story dealing with aviation in peace-time, and with many spectacular flying scenes and elaborate production, this picture has all the appearances of being an unusually interesting one, with the ever-popular star doing an exceptional piece of work. Sally Eilers and Tom Brown are prominent in supporting rôles, and William A. Wellman directed.



KING KONG, the 50 ft. ape of Radio's fantastic thriller, terrorises New York. KING KONG opened to phenomenal business at the Coliseum on Monday

Stainless Stephen, one of the great cast of Wardour's RADIO PARADE

Paramount's Heavy Schedule

Production at Peak This Month

More than 200 additional technicians and labourers reported for work at the Paramount studios in Hollywood this week as orders went out to prepare for a production peak of unusual intensity for this season of the film year.

Eleven pictures are now before the cameras, four more will start on or before the middle of the month, and five others are being rushed for immediate production. This indicates the likelihood of some fifteen or sixteen pictures in simultaneous production before the end of the month.

This means that some 500 new sets will be built, some additional electricians employed, and some eight crews of 50 or 60 workers each organised to handle the units.

Eleven in Work

The eleven pictures now in work are: "A Bedtime Story," with Maurice Chevalier; "The Song of Songs," with Marlene Dietrich; "The Story of Temple Drake," with Miriam Hopkins and Jack La Rue; "Under the Tonto Rim," with Stuart Erwin; "Terror Aboard," with Charlie Ruggles and Shirley Grey; "Supernatural," with Carole Lombard; "I Love That Man," with Nancy Carroll and Edmund Lowe; "International House," with Peggy Hopkins Joyce, and W. C. Fields; "Dead on Arrival," with Ricardo Cortez; "A Legal Crime" (tentative title), with Charles Bickford, and "The Eagle and the Hawk," with Fredric March and Cary Grant.

In Preparation

The nine productions preparing are: "The Trumpet Blows," with Miriam Hopkins; "College Humour," with Jack Oakie and Frances Dee; "Don't Call Me Madam," with Alison Skipworth and Mary Boland; "Cracked Ice," with the Four Marx Brothers; "On Probation"; "Stairs of Sand," with Randolph Scott; "Hock Shop," cast unassigned; "Apartment Nine," with Claudette Colbert, and "Gambling Ship," with Carole Lombard and Stuart Erwin.

FIVE SONG HITS

IN "GOLD DIGGERS OF 1933"

Bert Feldman, the British song king, who has just returned from a trip to the States, is highly enthusiastic concerning the song numbers which are to be featured in First National's forthcoming musical spectacle "Gold Diggers of 1933."

There are five song numbers in this production, Mr. Feldman announces. They are the work of Al Dubbin and Harry Warren, who did the score for "42nd Street." The titles are "Gold Diggers of 1933," "Pettin,'" "We're in the Money," "Shadow Waltz," "I've Got to Sing a Torch Song," and "Remember My Forgotten Man." They will be handled in this country by B. Feldman and Co.

D. E. Griffiths, managing director of First National, states that production of "Gold Diggers of 1933" has now been completed and he expects to receive advance prints at a very early date.

The cast of this production includes Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell, Ginger Rogers, and Ned Sparks, and many other prominent performers, surrounded by a powerful contingent of dancers and singers, gathered from all ranks of the American theatrical profession.

Amazing rescue of passengers and crew of wrecked air liner
SEE
CENTRAL AIRPORT

The Dizzy Limit of loud long laughs!
UNIVERSAL'S
UPROARIOUS
"OUT ALL NIGHT"
STARRING
SLIM SUMMERVILLE • ZASU PITTS
THE SCREEN'S DE-LUXE COMEDY TEAM
TRADE SHOW
FRIDAY, APRIL 21st. PRINCE EDWARD THEATRE at 8·30pm
PRODUCED BY CARL LAEMMLE Jr. PRESENTED BY CARL LAEMMLE

ANOTHER BIG *Paramou*

Coming to the Carlto
Theatre Haymarket o
THURSDAY APRIL 2
for pre-release ru

HELEN H

AND

GARY COOPER

IN

A FAREWELL

WITH

ADOLPHE MENJOU

A **FRANK BORZAG**
Productio
From the novel by Ernest Hemingw
Screenplay by Benjamin Glaz
and Oliver H. P. Garrett
A PARAMOUNT PICTU

The Greatest Love Story ever Written... destined to bec

SMASH HIT!

AYES

TO ARMS

To be released in
OCTOBER
1933

come an Immortal Screen Classic.

Big Business here's how!

A B.I.P PICTURE + CUTE EXPLOITATION RESULTS IN PHENOMENAL BUSINESS.....

JOSSER (ERNIE LOTINGA) IN THE ARMY! BEATS ALL THE BIG ONES:-

REGENT CINEMA
BISHOP'S STORTFORD, HERTS.

Dear Sirs,
"JOSSER IN THE ARMY"

Just a line of appreciation for the above film. I took a little more in the three days than either *** *** *** or *** *** ***

You will note by referring to return sheets, particularly Saturday night, that it was all the higher priced seats that took the money, showing that it appealed to the better-class people.

Yours faithfully,
Ernest E. Smith.

*** These refer to outstanding pictures. Out of courtesy to the distributors of these films we refrain from mentioning the titles.

ALEX CINEMA PAISLEY

Dear Sirs,

Enclosed find details of my exploitation for your film "JOSSER IN THE ARMY."

You will note by the news cuttings that over 1,000 of H.M. forces, Regulars and Territorials, including the Provost, Magistrates and Consuls of the various nations attended this special performance. You will also note, by the enclosed photographs, that we lined the troops outside cinema, with the Provost, Councillors and Consuls in the centre, this caused a great deal of public attention. I am sure there were hundreds of spectators.

The outside of the theatre was decorated three days in advance with flags and bunting to the value of, roughly, £150. I was successful in getting use of these from the local authorities.

The arrangements for this special performance entailed a great deal of work, but it was worth it.

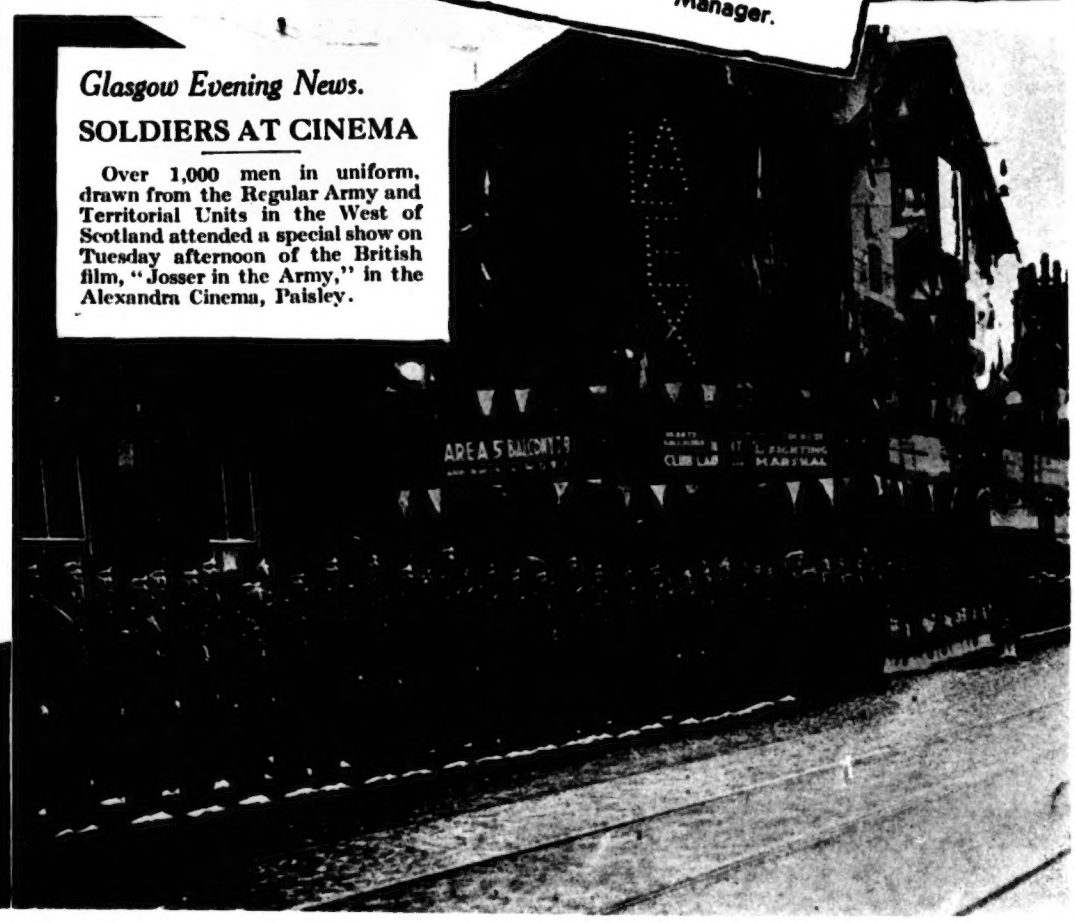
The film was enjoyed by everyone.

Yours faithfully,
W. HINKS,
Manager.

Glasgow Evening News.

SOLDIERS AT CINEMA

Over 1,000 men in uniform, drawn from the Regular Army and Territorial Units in the West of Scotland attended a special show on Tuesday afternoon of the British film, "Josser in the Army," in the Alexandra Cinema, Paisley.



You can STILL CASH-IN on JOSSER

WARDOUR FILMS LIMITED

B I P PICTURES PRE EMINENT

C.E.A. ALARM AT INCREASING PERCENTAGES

A Chorus of Protest

THERE was one subject at the monthly meeting of the C.E.A. General Council which swamped all others in interest; it was the recognition by headquarters of the increasingly strong demand for a reduction in film hire prices. The provinces have been very insistent in their complaints, and their feeling in the matter is now brought to a focal point

LIMIT OF 40 PER CENT. PROPOSED

At last week's General Council meeting the resolutions passed by three of the branches on the subject of film hire were read and discussed. The main points are the same in each case, and are quoted below, the first from the Northern branch:

That we, the members of the Northern branch, view with alarm the increasing tendency of certain renters to extort uneconomic rentals for presumed super-films, and are of the opinion that the General Council should give immediate attention to this important question with a view to inducing renters generally to adopt the principle of the sliding scale, and thus minimise the grave and one-sided risk that is incurred by exhibitors in giving high percentages.

South Wales and Mon. Branch

That this branch views with the most serious alarm the increasing tendency of higher percentages for film hire, and especially the frequency with which high percentages are asked for films that do not deserve it.

This branch calls upon the General Council to do all it possibly can to help the association to meet this new and increasing danger. We wish to emphasise that in South Wales, with increasing depression, these increases in film hire have become a most serious danger.

Birmingham and Midland Branch

I am requested by my committee who are dealing with this matter to bring before the attention of the General Council the action the Birmingham exhibitors have taken in connection with the high rentals that are now being demanded for four films in particular, viz., "The Kid from Spain," "Cavalcade," "The Sign of the Cross" and "Good Companions."

I would inform you that this committee has held a meeting of booking exhibitors, who have signed an undertaking not to pay a higher percentage than 40 per cent. for any of these films.

F. W. MORRISON formally put the resolution from the Northern branch and urged the necessity of giving immediate attention to the matter.

ARCHIE JONES, on behalf of the South Wales branch, said the resolution expressed their feeling, and they had decided to call a general meeting of the members to discuss the matter in all its aspects. They were seriously alarmed at the prices asked, especially in a time of depression, and they were looking to the General Council for help.

Birmingham's Stand

Coun. E. HEWITSON, for the Birmingham branch, said attention had been drawn to the fact that a certain firm was asking 50 per cent. film rentals and another firm 60 per cent. This was not faced with calmness by the branch, and it was decided that a stand would have to be taken.

The committee recommended a full meeting of members who were fully qualified to sign contracts, and the matter was thoroughly discussed. They felt something ought to be done in view of the increasing demands. It was pointed out that where 50 per cent. was asked for a film it was an absolute gamble with the bias against the exhibitor.

They were of the opinion that this was only a forerunner of what would eventually come. At that meeting the members had decided to make some stand and passed the following resolution:—

We agree that we will not sign any contract for a greater percentage than 40 per cent. for the following films in the Birmingham area, including Sutton Coldfield, Smethwick and West Bromwich:—"The Sign of the Cross," "The Kid from Spain," "Cavalcade," and "The Good Companions."

This resolution had been signed by 30 exhibitors, *i.e.*, every exhibitor present at the meeting. A copy of this resolution had been sent to Ideal, United Artists, Fox, and Paramount, together with a copy of the following letter:—

I have been requested to forward to you a copy of the enclosed resolution embodying the decision arrived at in respect of the percentage rental of the films enumerated in the resolution.

I am desired to make it clear that in arriving at this decision, exhibitors are actuated by the desire to run their kinemas at a profit, with the knowledge that it is impossible to continue to pay the percentage rentals that are being demanded.

The exhibitors are anxious to maintain the friendly relations that have existed in the past with the various film renters, and with this in mind I am to state that we shall be pleased to arrange for a small deputation of the Birmingham exhibitors to see you in London on a mutually convenient date, for the purpose of having a friendly chat about the position that has developed in consequence of the decision arrived at by the Birmingham exhibitors.

Meeting the Renters

No reply had been received from Paramount, but it was understood this was due to the fact that the letter from the branch having been written on C.E.A. paper it was thought it was a matter for the K.R.S., to which office it had accordingly been sent.

The other renters had sent invitations to attend at their London offices, and the matter was brought forward and three members were appointed to see the heads of the renting firms. These members were Sir Percival Bowyer, Coun. E. Hewitson and H. B. Lane.

These meetings had commenced at 11.15 a.m. and lasted until 5.20 p.m. They had been met with extreme courtesy, but did not get far.

They were asked whether they considered it wise to combine in view of the fact that the renters also might consider it advisable to combine also to put the rentals up? Every effort was made to try to convince the deputation that 50 per cent. was an economic price—but they had not agreed.

They were told that one circuit had booked one of the films at 50 per cent., although this had been contradicted, and it was understood on good authority that the price given was considerably less than 40 per cent.

All three renters said the exhibitors should not have taken this stand, but should have gone straight to the head offices. The exhibitors had pointed out that every effort had been made to get the travellers to see if lesser terms could not be obtained, but they were adamant.

As a result of these interviews they learned that the travellers had not been given strict instructions, but were given a certain amount of liberty.

"Prestige" Bookings

The question of prestige was also raised, namely, that exhibitors ought to show certain pictures for the sake of their prestige. It had been pointed out by the deputation, however, that prestige was transitory. The result of these meetings had been reported to a full meeting of the Birmingham branch.

In regard to the interview with S. Rowson, of Ideal, with whom was W. J. Gell, the net result was that they were prepared to take into account all the relevant circumstances, and to negotiate if at all possible, though most of their remarks were apparently only to stress the impossibility of asking a less hiring fee than 50 per cent., because of the high costs involved in the production of the film.

Murray Silverstone, of United Artists, showed no disposition to offer "The Kid from Spain" at a less percentage.

Classifying the Halls

In regard to Fox, Mr. Hutchinson said he had eventually decided to put his customers into three classes. Those who took all the Fox product would be asked to pay 50 per cent., casual customers 55 per cent., and those who only booked an occasional big film 60 per cent. or more.

At this meeting the following resolution was proposed by the chairman, seconded by W. Devey, and carried unanimously, except for one dissentient, so far as the booking of "Cavalcade" in West Bromwich was concerned:—

"That the report of the deputation, consisting of H. B. Lane, Sir Percival Bower, and Coun. E. Hewitson, be received and approved, and that, in view of the fact that the renters will not agree to reduce their percentage terms below 50 per cent., we reaffirm the resolution of March 9, signed by 30 booking exhibitors; moreover, in addition to refusing to book the films in question at a percentage in excess of 40 per cent., we further declare that in no case will we book them on a first-rate rental."

40 Per Cent. Limit

It was proposed by J. Cohen, seconded by W. H. Bull, and carried unanimously, that until further consideration no film that may be offered should be booked at a higher percentage than 40.

In conclusion, Coun. Hewitson said the Council would realise the position was extremely serious. They were faced with four films for which 50 per cent. was being asked, and some stand had to be made. Money was not too plentiful either with renters or exhibitors.

F. H. COOPER reported that the case was reported of an exhibitor who said he had taken 100 per cent. of Fox product for the last six months, when an arrangement for "Cavalcade" was to be expected. He had just heard from the Fox representative that he was able to take a contract for "Cavalcade," provided the exhibitor signed a six months' contract for the news-reel.

Birmingham Thanked

Coun. J. POLLARD said they appreciated what the Birmingham members had done. They realised there should be some sincerity and honesty in the business, and deplored its absence. He considered such statements as that a circuit had paid 50 per cent. for a film when it was not so should be published.

Coun. R. HAMILTON-GODFREY also expressed their thanks to Birmingham.

S. K. LEWIS hoped the whole Association would back up Birmingham. The members who had put their signatures to the resolution had no intention of showing those four pictures at those rentals. There was no film which at the time of booking was worth 50 per cent. It might be later on;

(Continued in next column.)

CAMPAIGN AGAINST 2d. ADMISSIONS

Provincial Shows of "Supers" Demanded

REVISION OF SERVICE CHARGES

JAMES WELSH (president) presided at the monthly meeting of the General Council on April 12, the first business of which was to consider the problem raised by the action of exhibitors in certain localities lowering their prices to include 2d. admission for adult persons. This matter was brought up by the Manchester branch.

C. W. H. BOWMER: Unfortunately this has not occurred in only one locality, and the branch feels it is a little beyond its capacity to deal with, and it would like the co-operation of the General Council, and if it is absolutely necessary, to rope in the help of the K.R.S.

This is the thin end of the wedge, and in those areas where the big industries are feeling the draught, it will spread like fire throughout the country.

Other Territories

C. P. METCALFE said that in a certain case in Leeds prices for the gallery had been reduced from 4d. to 2d. A deputation had waited on this member, and a decision had been left over until the result of the representations concerning the remission of Entertainments Tax to the Chancellor of the Exchequer were known. This question was important in Manchester, Wales, North Scotland and throughout Yorkshire.

R. DOONER gave a brief outline of certain cases which had occurred in the area of the South Wales branch.

H. VICTOR DAVIS said they had not yet exhausted their powers of persuasion in dealing with this matter. He suggested it should be remitted to a committee, but in the meantime let the matter be dealt with locally, calling in the assistance of the officers where it would be helpful.

F. W. MORRISON said they would always be faced with difficulties where there was competitive opposition.

The PRESIDENT summed up the feeling of the Council as being that the matter should be left with each district first of all to do the best with their own difficulties, and if at any stage the officers could assist in any way they could be asked to do so. This was agreed.

Trade Shows

The Scottish branch raised the subject of the discontinuance of Trade shows outside London. It was stated that it might be detrimental to the interests of Scottish exhibitors if they were not to have the privilege of having some of the super-films Trade shown in their area.

A. B. KING said although the matter was raised in reference to Scotland, it must affect other areas, such as Manchester, Cardiff and Leeds. Renters' representatives were going about asking huge terms. Surely it was worth Trade showing the pictures for which they were asking such huge rentals.

Mr. KING moved, Mr. ANDERSON seconded, and it was agreed:—

That a resolution should be sent to the K.R.S. protesting against the discontinuance of Trade shows of super-pictures, and that they should be Trade shown on the same lines as other films.

Politics in News Reels

The GENERAL SECRETARY said he had received strong representations on the subject of political propaganda in the Paramount news reels concerning the Hitler demonstrations and other Fascist items, from the Devon and Cornwall and London and H.C. branches.

The inclusion of political items had cropped up on previous occasions, and two or three times the news reel companies had been written to, but the answers from Paramount were unsatisfactory. The editor appeared to consider he was the best judge of such matters, and appeared to pay little heed to the views of exhibitors, which they formed from first-hand contact with their patrons.

In addition to this point of view, many patrons objected to paying to see such items which could not be considered as entertainment. More important still, it appeared that notice was being taken in official quarters, and unless adequate steps were taken this might ultimately result in a very tight censorship. The position of news reels was a privileged one, and one which should be looked after and not abused.

Messrs. ALEXANDER, HARCOURT, BERRIMAN and H. VICTOR DAVIS stressed the objection of exhibitors to the inclusion of these subjects, and urged immediate and drastic action.

It was moved from the Chair, seconded and agreed:—

That we instruct the General Secretary to write to the Editor of the Paramount News, giving our opinion on the matter, and making it quite clear that unless he can see his way to adopt a different policy in future we shall have to take steps in other directions to ensure this

Service Charges

A. B. KING strongly urged the necessity of getting a reduction in the Western Electric service charges. He said the iniquitous charge of about £2 15s. was being asked by that firm for a visit once a month. The maximum they ought to pay was 25s. or 30s.

Western Electric had made a reduction a few months ago, but there was another thing they should do, and that was to bring all halls down to the same level. If an exhibitor was an original customer, he might find he was paying £1 more than an exhibitor who had signed a contract recently. The matter should be remitted

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"Splendid Lead by Birmingham"

General Council Denounces 50 per cent. Rentals

(Continued from previous column)

but, if so, the renter should take part of the gamble and book it on a sliding scale.

Those in other parts of the country who had not yet booked those particular films now had a chance not to book them on those rentals. If they continue in this way, soon 40 per cent. would be asked for programme pictures. Exhibitors must not sit down under this sort of thing—if they had to go under, let them go under fighting.

R. DOONER expressed his admiration for the Birmingham branch, and said that in South Wales they were going one step further, and were going to canvass the man across the street to get agreement.

A Splendid Lead

The PRESIDENT said the officers had been aware of what had been happening throughout the country. Birmingham had given a splendid lead. Let them recognise they were going to make no progress by negotiations with the renters.

Now was a very favourable time to act. The first factor was that exhibitors had had experience of a 50 per cent. film recently, and it had taught them a lesson, which argument could not do. On top of that, they had the fact that at least five different firms were asking minimums of 50 per cent. When you got these two factors in conjunction, it gave a better opportunity to obtain joint action than ever in the past.

He hoped they would have a resolution passed confirming the Birmingham resolution, and asking exhibitors to take the same steps in other areas to stamp out this type of rental for firms.

Renters did not realise it made it almost impossible for exhibitors to push or exploit the films and still make a profit when such rentals were asked. He did not think it was reasonable to recommend the branches to include a decision on no account to book on a flat rate, because it all depended on what the flat rate was.

It might be advantageous, except in those cases where it was definitely accepted as a way of paying the amount of 50 per cent. or over which was demanded.

The President's Resolution

He moved the following resolution:—

That we commend the action of the Birmingham Branch with regard to the demand of those firms concerning the exploitation of their films, and we ask the branch in each area to call meetings, particularly of those members who act as booking managers, to reach some agreement to prevent the perpetuation of 50 per cent. rentals for films.

H. VICTOR DAVIS, in seconding the resolution, said the matter was one of extreme urgency, and should be put in hand before the end of this week.

E. HINGE stated that a lot of bookings which would come within this class were out of period, so that it would not be too late to take note of the matter.

The resolution was agreed unanimously

All aboard for Romance and Thrills in

CENTRAL AIRPORT

Scenes from OLIVER TWIST, the Herbert Brenon picturisation of the immortal Dickens' classic which Pathe is Trade showing on Tuesday, April 25. The cast includes Dickie Moore in the title role, Irving Pichel, William (stage) Boyd, Doris Lloyd, Barbara Kent, Alec. B. Francis, George K. Arthur, Clyde Cook, Lionel Belmore, etc.

BAN ON THREE-FEATURE PROGRAMMES

C.E.A. COUNCIL APPROVE LONDON ACTION

Helping the Exhibitor

AT Wednesday's meeting of the General Council, a letter was read from the London and H.C. branch on the subject of the decision of the K.R.S. to prohibit the running of three features in one programme. This resolution of the K.R.S. had been endorsed by the branch.

A letter was also read from an exhibitor stating the position in regard to Paramount. First features were booked with Paramount, but exhibitors were then faced with the competition of the Paramount halls in that the latter exhibited in their programmes three first features as against the exhibitor's one feature. It was impossible for other exhibitors to compete against such programmes.

J. ALEXANDER: This matter arose by somebody taking exception to the fact that renters had put a clause in their contract saying three features should not be played in one programme, or that this feature should only be played in conjunction with one other feature.

When this particular person objected there was a feeling in the whole of the Executive Committee that they were doing what was required and helping the exhibitor, and it was pointed out the renters were doing this because exhibitors had said it was impossible to book their films because three of their films were being shown in one theatre.

The Committee felt they should write and endorse the expression of the K.R.S. and explain the attitude the branch had taken up.

The PRESIDENT said he thought there would be very little disagreement on this subject and agreement with the opinions of the London branch was expressed.

GENERAL COUNCIL MEETING

(*Continued from page 11*)

to the Committee dealing with the matter and seriously discussed.

H. HARGREAVES also raised the matter of B.T.-H. service charges, and the fact that engineers only paid visits once in two months.

It was agreed that the whole matter should be considered afresh at the earliest possible moment.

Next Meeting at Torquay

The invitation of the Devon and Cornwall branch to hold the next meeting of the General Council in Torquay on May 10 was accepted with pleasure.

New Members

Thirty new members were duly balloted for and enrolled.

Sheffield Halls to Help Local Gala

SHEFFIELD entertainment managers are to co-operate in the Sheffield Gala Week, which is to be inaugurated by the Lord Mayor and Sheriff of London, starting June 26.

At a meeting of the theatre, music-hall and kinema managers held at the Sheffield Hippodrome on Tuesday, a joint committee of managers was appointed with A. E. Holland, of the Theatre Royal, as chairman.

A number of suggestions were put forward and it was decided so far as possible to arrange special programmes for the week, also to decorate the theatres and kinemas. It was also decided to approach the railway companies asking that special vouchers to the value of one shilling should be included in the booking of all special railway tickets to Sheffield during the week. In cases where the seats desired are higher priced than the voucher, visitors must pay the difference. It is hoped by this means to get a definite assurance of increased business.

A number of other novel suggestions are being considered, and a dinner-dance is to be held at the Grand Hotel on Friday, May 12, to inaugurate the effort.

The managers of all the kinemas in the centre of Sheffield are interesting themselves and it is to be discussed by the Sheffield branch of the C.E.A. at their next meeting.

Joan Crawford, who has signed a new contract with M-G-M

NEW BARTHELMESS DRAMA

"Central Airport"

FILM OF MANY SENSATIONS

OUTSTANDING among the many productions in which Richard Barthelmess has been starred during his lengthy association with First National is "The Dawn Patrol," in which he played the role of a young flying officer.

He will again be seen as an aviator in "Central Airport," which First National is Trade showing at the Cambridge Theatre on Wednesday, April 26, at 8.45 p.m.

Like "The Dawn Patrol," "Central Airport" presents aviation in its most exciting form. The story opens with a terrific storm, in which Barthelmess, as the commander of a passenger-carrying 'plane, crashes in a wild spot on the borders of Mexico. The subsequent inquiry into the causes of the crash find him culpable of neglecting warnings which were circulated of the coming storm, and his career, therefore, as a passenger pilot, is ruined.

Unwilling to give up aviation he next takes a job as a stunt flyer in a travelling air circus. In his new occupation he has the companionship of a beautiful girl, who makes sensational parachute descents for the amazement of the crowds. Love springs up between them, but, by a cruel twist of fate, she eventually becomes the bride of his brother.

Sensational Thrills

After that his life becomes one of reckless daring in which he is ever in the forefront wherever danger is involved in aviation. One of the most sensational incidents in the film depicts the wreck of an air liner in mid-Atlantic, and a spectacular rescue.

Advance reports state that "Central Airport" contains many amazing examples of aerial photography, and the timeliness of the picture ensures that it will command immediate interest, to which is added the further attraction of the presence of the same star as "The Dawn Patrol," which audiences will long remember as an aviation story of outstanding entertainment power.

Richard Barthelmess is supported by Sally Eilers, Tom Brown, Harold Huber, James Murray, Willard Robertson, and Grant Mitchell.

Joe E. Brown's Novel Comedy

D. E. Griffiths also announces that on the Tuesday following the Trade show of "Central Airport," he will present "Elmer the Great," a new Joe E. Brown comedy. This picture will be shown at the Cambridge Theatre at 8.45 p.m. and it is said to reveal the extremely popular First National comedian in a new light.

The inimitable Joe is seen as a young man of great strength and considerable athletic prowess, who is handicapped by the ties of love which bind him to his home town, and make him determined not to go forth into the cities, where his prowess can be converted into cash. He is eventually made to see that his love is hopeless and thus induced to listen to those who are seeking his services for the entertainment of the masses. Throughout life he suffers from the idea that everybody is trying to make a fool of him, and this leads him into many trying situations, and, finally into prison, where he finds peace at last. So great is his contentment behind the bars that he refuses to leave.

His determination to remain a prisoner on the one hand, and the efforts of his friends to induce him to accept liberty on the other, create a situation in which the comedian rises to great heights and provokes great merriment with his usual unfailing alacrity.

CENTRAL AIRPORT

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Mind Reader, The (First National)—American.	70 min. (A)	Warren William, Constance Cummings, Allen Jenkins.	Unusual drama which draws strong entertainment, spiced with robust humour, from the debunking of the professional clairvoyant. Good characterisation, illuminating by-play, and undeniable feminine appeal.	**Very good general booking with star pull.**
Sailor Be Good (Radio)—American.	65 min. (A)	Jack Oakie, ... Vivienne Osborne.	Breezy nautical comedy, with a robust and popular boxing element. Good work by star, crisp dialogue and convincing atmosphere.	**Good supporting feature for the masses.**
•Timbuctoo (Wardour)—British.	70 min. (U)	Henry Kendall, Margot Grahame, Victor Stanley.	Authentic African jungle comedy, inclined to run to length, but amusing, novel, and spectacular.	**Useful novelty attraction.**
Topaze (Radio)—American.	78 min. (A)	John Barrymore, ... Reginald Mason, Myrna Loy.	Clever comedy drama, with a brilliant performance by John Barrymore. Theme productive of piquant situations, tempered with wisdom and shrewd observation. Bright and intelligent entertainment.	**Very good general booking, particularly for high-class halls.**
•Tragedy of Everest, The (Wardour)—British.	26 min. (U)	——	Interesting documentary drama, an absorbing pictorial record of a gallant but unsuccessful attempt to reach the summit of Mount Everest.	**Attractive short offering with box office possibilities.**

• A British Picture.

REVIEWS FOR SHOWMEN

The Mind Reader

First National. American (A). Directed by Roy del Ruth. Featuring Warren William, Constance Cummings and Allen Jenkins. 6,389 *feet. Released September* 11, 1933.

UNUSUAL melodrama, crisp stuff, which draws its absorbing entertainment from the debunking of the professional clairvoyant. The story is a little artificial, and the ending a trifle tame, but arresting drama, spiced with broad humour, nevertheless creeps into the development and keeps the novel picture vigorously alive. The characterisation and direction, too, are good, and the complete film is put over with efficient and effective stagecraft. Very good general booking, one particularly strong in feminine appeal and star values.

Story.—Chandra Chandler, a resourceful quack, sees that there is money in clairvoyancy and blossoms out as a professional mind-reader. He falls in love with Sylvia, a pretty girl, and marries her, but she soon discovers that he is an incorrigible faker. His charm and plausibility, nevertheless, enable him to retain her affections, but things come to a climax when one of his victims commits suicide, and he promises Sylvia to give up his fraudulent business.

He tries to earn an honest living, but fails, sets up again as a mind-reader, and, with the help of Frank, his old associate, earns big money by deluding foolish Society women. One day he accidentally shoots an irate husband, and is forced to make a hasty exit, and Sylvia, who is unaware of his return to his old profession, is arrested on suspicion. When he learns of this, however, he gives himself up and is sentenced to imprisonment, the loyal Sylvia standing by him in adversity.

Acting.—Warren William is seen at his best as the resourceful and impudent Chandra, and has a capital foil in Allen Jenkins, who is excellent as the hard-boiled associate. Constance Cummings is a charming Sylvia.

Production.—The opening, devised to establish the mentality and personality of the central character, is a little sketchy, but the story quickly gets under way, and a brisk succession of holding dramatic situations follow; all are tempered with hearty humour. The methods employed by the professional charlatan, some mechanical and some unscrupulous, result in illuminating and lively by-play that fits smoothly into the intriguing entertainment, and the many elements are woven into a colourful, clear-cut pattern, strong in feminine appeal, through the skill of the producer and the ability of the fine, attractive cast.

Settings and Photography.—The mechanical devices employed in the clairvoyant's trade are interesting and amusing, the presentation covers a good deal of new territory, while the paying of wealthy men's chauffeurs for information, which is passed on to their suspicious wives *via* the crystal, results in drama and comedy of a high order. The atmosphere and technical work are particularly good.

Points of Appeal.—Unusual, interesting, dramatic and amusing story, good characterisation, effective treatment, feminine appeal, and title and star values.

Sailor be Good

Radio. American (A). Directed by James Cruze. Featuring Jack Oakie and Vivienne Osborne. 5,883 *feet. Released August* 21, 1933.

NAUTICAL comedy, with a touch of sex to give it spice, and a robust boxing element to give it punch. The story is conventional, but the breezy manner in which it is put over keeps the entertainment bright, and the film qualifies without difficulty for the two-feature programme class. Good supporting feature for the masses.

Story.—Jones, a carefree sailor, falls for the charm of Red Dale immediately he lands on shore leave. His rival for Red is Hartigan, the Fleet boxing champion, whom he hopes to meet in the ring. Red, however, shows a decided preference for him, and keeps him off drink during training.

When she refuses to allow him to let off steam after a preliminary contest, he leaves in a huff, meets a society girl, and marries her. He soon tires of living in a gilded cage, and returns to training for his match with Hartigan. He is on the point of losing, but when he learns that Hartigan has insulted Red he knocks him out with alacrity, and is welcomed back by Red.

Acting.—Jack Oakie is at his best as the irresponsible, bombastic Jones, Vivienne Osborne makes an attractive Red, and first-class team work is furnished by George E. Stone, Gertrude Michael and Max Hoffman, junr.

Production.—Everything that has made nautical and boxing comedies popular is combined in this breezy effort, which is enlivened by sex and crisp dialogue. The proceedings move at a brisk pace to the conventional but satisfactory climax, and the journey is accompanied by vigorous and entertaining by-play.

Settings and Photography.—The waterfront scenes are realistic, and saloon and apartment interiors are good in detail, and the culminating fight is lively and convincing.

Points of Appeal.—Good work by star, breezy story, robust humour, fast action, and good staging.

Timbuctoo

Wardour. British (U). Directed by Walter Summers. Featuring Henry Kendall, Margot Grahame and Victor Stanley. 6,503 *feet. Release date not fixed.*

THIS African travel comedy is original and a new idea is effectively exploited—the settings and detail are authentic—but it is inclined to run to length, and would be enormously improved by cutting. Comedy and interest are not equally balanced, and the elimination of some of the travel and animal stuff would enhance the quality of the entertainment. Despite its length, however, the film offers something entirely different, and should make a useful novelty attraction.

Story.—Benedict Tichbourne, easy-going son of a straight-laced family, supports his girl, Elizabeth, when she is wrongly suspected of indiscreet conduct, and is promptly told by his uncle to go to Timbuctoo. He takes the hint literally, but selects the longest route and has many hectic experiences in the jungle, where he witnesses amazing performances by the native dancers and acrobats, and is attacked by hostile tribes. When he does reach his goal, however, he is astonished to find that his arrival coincides with that of Elizabeth, who had taken the shortest route to follow him and satisfactorily explain her conduct.

Acting.—Henry Kendall displays an engaging sense of humour as Benedict, and plays his part in the right vein. Margot Grahame is an attractive Elizabeth, and Victor Stanley, Jean Cadell and Hubert Harben are satisfactory in minor supporting rôles.

Production.—Although the producer has concentrated too heavily on the travel, animal and native interest, the idea of treating the subject in a comedy vein is novel and effective. Even if good balance has not been preserved, the entertainment is bright and scores on the point of originality. The wild dancing of the natives is spectacular, and the catching of small children on sword points is most thrilling and makes an exciting break in the slender narrative. The killing of a baby hippo, however, is rather revolting, and its elimination would help to throw out the comedy in better perspective.

Settings and Photography.—The atmosphere and detail are authentic, and the close-ups are fitted in with undiscernable dexterity.

Points of Appeal.—Comedy, unusual native interest, useful cast and novel subject and treatment.

Topaze

Radio. American (A). Directed by Harry d'Arrast. Featuring John Barrymore, Reginald Mason and Myrna Loy. 7,047 *feet. Released August* 21, 1933.

COMEDY-DRAMA, cleverly adapted from the stage play by Marcel Pagnol, which, through the medium of the central character, brilliantly played by John Barrymore, comments shrewdly on life and shows that the glittering prizes do not alway go to the most deserving.

Sound philosophy and bright cynicism work their way effectively through the picture, hold it together and give in the many piquant situations food for thought. Every department of the film is flawless, and, although its unusual entertainment is marked by intelligence, its appeal is universal. Very good general booking, and particularly one for good class halls.

Story.—Auguste Topaze, schoolmaster and idealist, prefers an easy conscience to riches, and is dismissed from his position because he refuses to allow marks to the undeserving young son of the influential Baron de Latour-Latour. Following this he applies to Coco, the Baron's mistress, for a position as tutor, and his application coincides with the Baron's need for a scientific scholar to endorse the medicinal qualities of his widely advertised quack mineral water.

Topaze seems to be the very man for the job, and it is not long before he is heartlessly exploited. When he learns the truth, the Baron soothes him by obtaining for him the Academic Palm for chemical research. By this time Topaze is fully convinced that honesty does not pay, and he then proceeds to reap the rich rewards of commercial dishonesty, but not before he has paid the head of the school from which he was dismissed back in his own coin.

Acting.—John Barrymore gives a remarkably clever performance as Topaze, and is always psychologically accurate in his portrayal. The transformation of the whimsical idealist to the unscrupulous man of business is carried out with a delicate shrewdness which builds up fascinating entertainment.

Reginald Mason is very good as the Baron, Myrna Loy is adequate as Coco, and Albert Conti, Luis Alberni, Jackie Searle and Jobyna Howland are all equal to their tasks.

Production.—The story of this comedy-drama is really clever, and its wit, philosophy and cynicism register through the brilliance of John Barrymore's acting, the understanding direction, and sterling support.

The tempo is a trifle leisurely, and American accents sometimes strike a discordant note, but these trivial incidentals cannot mar the fine quality of the entertainment, which is strong in humour and rich in wisdom.

Settings and Photography.—The progress of the central character from the classroom to the boardroom is accompanied by excellent detail, which in turn contributes to perfect atmosphere.

Points of Appeal.—Clever and amusing story, brilliant performance by star, bright cynicism, popular humour, and effective treatment.

SHORTS OF THE WEEK REVIEWED

DAVID MARKHAM PRODUCTIONS

IN OUR TIME. British (U). Directed by Aveling Ginever. Featuring Ion Swinley, George Turner and Harry Clifford. 2,180 *feet. Release date not fixed.*—An unusual film that presents faith as the cure for present-day depression. The story tells of two men in different walks of life whose quarrel on social status is interrupted by a Voice, symbolic of a Deity, which indicates a solution by the better understanding between all classes. Excellent shots of industrial centres, town life, churches, etc. Interest for specialised audiences.

FIRST NATIONAL

BYGONES. American (U). Featuring Ruth Etting. 1,593 *feet. Release date not fixed.*—Sentimental musical number effectively devised to exploit the popular vocal talents of the star. Attractive short feature.

SPEAKING OF OPERATIONS. American (U). 1,573 *feet. Release date not fixed.*—Musical medley, with dancing, songs and patter, put over with pep and originality. Good popular fill-up.

ONE STEP AHEAD OF MY SHADOW. American (U). 664 *feet. Release date not fixed.*—A picturesque Merrie Melody cartoon with a Chinese motif. Safe offering of its type.

YOUNG AND HEALTHY. American (U). 682 *feet. Release date not fixed.*—Merrie Melody cartoon, a trifle new in composition and humour. Average short.

FOX

PAGODAS OF PEKING. Magic Carpet Series. One reel. Release date not fixed.—Attractive shots of Peking, old and new, are described in sub-titles, with a musical background. Several outstanding shots of pagodas contribute in making an effective travelogue.

M-G-M

NATURE IN THE WRONG. American (U). Featuring Charley Chase. Two reels. Release date not fixed.—Comedy burlesque in which the timid hero sees himself in the rôle of Tarzan. The theme is bright and is executed with lively lavishness. Capital comedy booking.

CUBA. American (U). One reel. Release date not fixed.—Delightful Fitzpatrick travelogue with good commentary and excellent photography.

ALLEZ OOP. American (U). One reel. Release date not fixed.—An unusual and entertaining short which brings to the screen a troupe of amazing acrobats who perform extraordinary contortions. Their performance is accompanied by Pete Smith's crisp commentary.

PARAMOUNT

BLUE OF THE NIGHT. American (U). Featuring Bing Crosby. Two reels. Release date not fixed.—High-speed romantic comedy, well dressed, which provides a good vehicle for the popular radio crooner. Good short.

OVER THE JUMPS. American (U). One reel. Release date not fixed.—Exhilarating Grantland Rice sporting short dealing with outboard racing. Good photography and crisp commentary.

RADIO

SILVERY MOON. American (U). 588 *feet. Released June* 26, 1933.—Picturesque and amusing Æsop Fable which represents an attractive fill-up.

WHO'S ZOO IN AFRICA. American (U). 1,617 *feet. Released June* 26, 1933.—Masquers comedy which burlesques the popular jungle melodrama on a grand scale. Good fun, a safe short attraction anywhere.

TUMBLEDOWN TOWN. American (U). 605 *feet. Released July* 10, 1933.—Æsop Fable, novel, bright and ingenious. Capital fill-up.

MICKEY'S CHARITY. American (U). Featuring Mickey McGuire. 1,641 *feet. Released June* 12, 1933.—Engaging juvenile comedy, well presented and spontaneous in its humour.

UNITED ARTISTS (COLUMBIA)

MICKEY'S PAL PLUTO. American (U). 698 *feet. Release date not fixed.*—A delightful Mickey Mouse cartoon, which shows clever invention and a homely sense of humour. Excellent general proposition.

BIRDS IN SPRING. American (U). 666 *feet. Release date not fixed.*—Brilliant Silly Symphony, presented in Technicolor, bright in humour and marked by effective synchronisation. Excellent attraction anywhere.

UNIVERSAL

STRANGE AS IT SEEMS. No. 27. *American (U). One reel. Release date not fixed.*—This latest screen contribution to this fascinating interest series is not in Technicolor, but it is chock-full of informative and entertaining facts.

THE RADIO MURDER MYSTERY. American (U). 1,840 *feet. Release date not fixed.*—A slender murder mystery drama woven around some leading American radio artistes. The novelty values should make the film a safe fill-up.

WARDOUR

THE TRAGEDY OF EVEREST. British (U). 2,600 *feet. Release immediately.*—An absorbing interest film, a pictorial chronicle of the famous Everest expedition which resulted in the deaths of George Mallory and Andrew Irvine, two intrepid young explorers who met their deaths when within only 800 feet of the summit of Mount Everest.

The early detail, which deals with Tibetan life, is only mildly interesting, but the rest of the footage, concerned with the actual climb, which includes shots taken at 25,000 feet, the highest altitude climbed by man on foot, are chock full of natural drama and pictorial interest. The ending, too, is most impressive, and Capt. Noel's commentary is more than worthy of the occasion. Apart from the merits of the film, its length plus the publicity gained by the recent Everest conquest by 'plane, gives it inestimable box-office value and puts it in a class by itself as a short attraction.

THE "FEATHER" BED. British (U). Featuring Jeanne de Casalis and Gus McNaughton. 1,164 *feet. Release date not fixed.*—Domestic sketch, well presented, but lacking in pace, humour and story values. Very ordinary short.

D

BRITISH AND DOMINIONS' SCHEDULE

All Star Films for U.A. Release

Jack Buchanan, Herbert Marshall and Jeanette MacDonald

CONSIDERABLE interest is directed towards the activities of the British and Dominions Studios, early details of which are now available.

Each of the pictures named is for distribution in the United Kingdom and in many overseas territories by United Artists Corporation, Ltd., on the lines laid down in the agreement between the two companies made public in August of last year.

Under the leadership of Hubert T. Marsh, managing director, and Herbert Wilcox, director of productions, B. and D. have in the past created a consistent series of box-office successes, and this new programme is claimed to mark the highest level yet, and to be a fitting inauguration of a new epoch in British and Dominions' history.

Big Star Line-up

In the early days of talkie production, the British and Dominions' policy of star building was first enunciated, and the 1933 schedule comprises the biggest star line-up in B. and D.'s history, including, as it does, Jack Buchanan, Herbert Marshall, Jeanette MacDonald, Sydney Howard, Ralph Lynn, Anna Neagle, Dorothy Bouchier, Winifred Shotter, and Elsie Randolph, while the name of Tom Walls will figure prominently in the remaining part of this year's schedule.

The six pictures announced are Sydney Howard in "Night of the Garter"; Ralph Lynn in "Summer Lightning"; "Bitter Sweet," by Noel Coward; Jack Buchanan in "That's a Good Girl"; a picture for world-release, co-starring Herbert Marshall and Jeanette MacDonald; and "Sorrell and Son." Each of these pictures will be accorded individual production, and each will be performed by all-star casts, with the finest of technical properties.

Sydney Howard's Latest

"Night of the Garter," which proved a magnificent start to the new series at its recent trade show at the Cambridge Theatre, based upon "Getting Gertie's Garter," the famous farce by Wilson Collison and Avery Hopwood. It marks the production policy inaugurated by B. and D. in the current line-up—that of including several B. and D. stars in a single production. Sydney Howard is supported by both Winifred Shotter and Elsie Randolph, while other members of the long cast include Harold French, Connie Ediss, Jack Melford, and Marjorie Brooks.

Jack Raymond directed "Night of the Garter," and as he has been associated with B. and D. since the earliest days of the company's history, it was most appropriate that the lot of directing the first picture of the new series should fall to him.

"Summer Lightning"

Ralph Lynn stars in "Summer Lightning," which has just been completed, under the direction of Maclean Rogers. There is little need to refer to the pulling power of this particular star, since his popularity has attained world-wide proportions, and has been built up steadily in the United Kingdom from the time when "Rookery Nook" marked the first milestone in British talkie production.

"Summer Lightning" has further the distinction of coming from the pen of P. G. Wodehouse, who shares with Ben Travers an understanding of human absurdity eminently suited to the comic genius of Ralph Lynn, who is supported by two other B. and D. stars—Winifred Shotter and Dorothy Bouchier.

The story of the film introduces Ralph Lynn as Hugo Carmody, who is in love with the ward of his employer, Lord Emsworth. In order to ingratiate himself with the old man, Carmody decides to steal his favourite prize pig and return it later, posing as the hero who has found it. This apparently simple device leads to complications of a surprising nature when Emsworth brings in a private detective to detect the pig and a former secretary, anxious to regain his lost position, also joins in the hunt. Further trouble is caused by the appearance of a chorus girl—an old friend of Hugo's, who has to be introduced as an American heiress.

The part of the ward is taken by Winifred Shotter, who has become famous playing opposite Ralph Lynn in a long series of Aldwych farces, on both stage and screen, and the chorus girl is played by Dorothy Bouchier. Other parts are played by Esme Percy, Horace Hedges, Gordon James, Helen Ferrers and Miles Malleson.

"Bitter Sweet"

Work has now begun on "Bitter Sweet," which bids fair to be one of the most ambitious productions ever made in British studios. Mr. Wilcox is himself directing the subject, which is being produced on lavish lines, with full regard for the colourful sweep of Noel Coward's story and the periods which it re-creates.

"Bitter Sweet" has been adapted for the screen in such a way that it is no longer an operetta, but a fluidly told love-story, covering a background of three distinct generations.

Herbert Marshall, Herbert Wilcox and Jeanette MacDonald

The chief parts are played by Anna Neagle (Sari) and Fernand Graavey (Carl Linden), and their work together in the studio has already given evidence of their potentialities as a star-team. Mr. Graavey was brought over from Paris specially to play the part, and his great sense of natural acting and the charm of his voice have brought him popularity in France, commensurate with that enoyed by Jack Buchanan in this country.

Anna Neagle is called upon to play her biggest part to date in the rôle of Sari, since she has to appear at four distinct ages, and is required to sing in three voices—as a pupil, as a trained singer who has become internationally famous, and as an old woman.

Noel Coward's music is being retained throughout. "I'll See You Again," "The Call of Life" and "Dear Little Café" figuring prominently in the development of the story. Mr. Wilcox has explained, however, that musical numbers are being included only where they form part of the story. In all other cases the music is being used only as a background and the lyrics have, to a certain extent, been incorporated in the dialogue.

Ivy St. Helier, in the part of Manon, which she created in Charles B. Cochran's original presentation at His Majesty's Theatre, will sing her own number, and Stuart Robertson, the famous B.B.C. and concert baritone, will lead a male vocal chorus in the Tokay drinking song. The

(Continued in next column)

JACK BUCHANAN'S NEW VEHICLE

"SORRELL AND SON" AS A TALKIE

cast is one of the biggest ever assembled for a British picture. In addition to those already mentioned, it includes Miles Mander, Esme Percy, Norma Whalley, Lennox Pawle, Winifred Davies, Marguerite Allen, Janice Adair, Gibb McLaughlin, Miles Malleson, Clifford Heatherley, Dorothy Robinson, Alan Napier, and Aubrey Fitzgerald.

Great attention is being given in the film to the complete authenticity of the reproduction of the various periods involved, which range from 1875 to the present day. Details of architecture, decoration and dress have been the subject of an investigation by the B. and D. research department lasting over six months. The café scene in "Bitter Sweet," designed by L. P. Williams, is indeed one of the most spectacular sets ever created at Boreham Wood, being ten thousand square feet in area and lit in such a fashion that Mr. Wilcox can shoot from any angle.

Jack Buchanan's Picture

The fourth picture of the new schedule is "That's a Good Girl," the success of which on the stage—it had a triumphant run at the London Hippodrome—provides evidence of its entertainment quality.

Marshall and MacDonald Co-star

As already announced, the roster of B. and D. stars has been further increased by the addition of the names of Jeanette MacDonald and Herbert Marshall, who are to appear together in a subject for world distribution. This subject will have the services of an American scenarist, Samson Raphaelson, who has been long associated in this capacity with Ernst Lubitsch, and the services of an American film editor will also be used.

Finally, comes the announcement of a talkie version of Warwick Deeping's "Sorrell and Son," a classic of literature, and of the silent screen, the film version which was made prior to the talkie era having proved a veritable triumph.

MASCAGNI-GIGLI

AN ITALIAN MUSICAL FILM

A message from Rome states that Dr. Giacalone, of Itala-Film, has contracted with Pietro Mascagni, the composer, and Beniamino Gigli, the world-famous tenor, to appear in a film, "The Song of the Sun," an original musical production, shortly to be made.

Fox to Produce in Europe

Robert Kane Rejoins Sidney Kent

The *New York Times* is the authority for a story regarding the development of Fox Films in France, a development which promises to give the company a dominating position in the production of talking pictures on the Continent.

Robert Kane, former European director of Paramount at Joinville, is at present in America discussing with Fox executives the details of production plans.

He has for the past six weeks been organising production units and on his return will start work immediately.

Rumours in France credit the Fox Company with a plan to take over the Paramount studios at Joinville, which Robert Kane established four years ago, if these studios can be made available.

With the failure of the Jacques Haik and Adolphe Osso production enterprises, the production of films in France has been greatly curtailed, and Pathé-Natan is only making 50 per cent. of its last year's total of films.

The time appears a promising one for the Fox efforts should the plans now outlined be developed.

Fox in Europe

Our New York correspondent writes that Bob Kane is switching to Fox, which has a most interesting angle. His experience with the Joinville studio will be invaluable in Fox's coming French production. Also, he is one more former associate of Sidney Kent's who has gone over to Fox.

The idea seems here that Fox will expand in Continental production and probably in London as well. More details are expected of their European plans at an early date. Mr. Kent sails for Europe soon, and Winfield Sheehan will go for eight weeks about June 1.

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period March 27 to April 10. Films the names of which appear in italics are parts of series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH				
MARCH 27.				
Double Bluff	Universal	Brit. Pictorial Prod., Ltd.	3,161	Br. 8557
Money for Speed	United Artists	Hall Mark Films	6,639	Br. 8565
King of the Ritz	Gaumont	British Lion	7,395	Br. 8568
MARCH 28.				
As Good As New	Warner	Warner — F.N. Prod.	4,391	Br. 8569
The Thirteenth Candle	"	"	6,172	Br. 8570
MARCH 30.				
No Funny Business	United Artists	John Stafford Prod.	6,863	Br. 8572
The Golden Cage	M-G-M	Sound City, Ltd.	5,600	Br. 8574
The Sentimental Bloke	Universal	Effee Film Prod.	7,586	Br. 8581
Non-Stop Variety No. 4	"	"	1,096	Br. 8583
Non Stop Variety No. 5	"	"	1,020	Br. 8584
Non-Stop Variety No. 6	"	"	1,078	Br. 8585
MARCH 31.				
Matinee Idol	United Artists	Wyndham Films, Ltd.	6,864	Br. 8591
Till the Bells Ring	A. L. Bayley	British Sound Film Prod.	3,027	Br. 8602
Music Without Words	Warner	"	570	Br. 8603
APRIL 3.				
That's My Wife	British Lion	British Lion	6,031	Br. 8605
APRIL 7.				
The Lost Chord	A.P.D.	Twickenham	8,274	Br. 8626
Night of the Garter	United Artists	B. & D.	7,751	Br. 8627
Wanderlust	International Prod.	M. A. Wetherell & W.M.F. Corry.	3,400	E. 8633
FOREIGN				
MARCH 27.				
Rustlers' Roundup	Universal	Universal	5,008	F. 8558
Sleepy Time Down South	Paramount	Paramount	784	F. 8559
Fighting Champ	Pathé	Monogram	5,045	F. 8560
Robinson Junior	"	Exclusivitées Artistiques.	4,085	F. 8561
The Kid's Last Fight	Warner	Warner	8,098	F. 8562
Bosko in Person	"	"	673	F. 8563
Sport Thrills No. 6	"	"	890	F. 8564
Campus Codes	United Artists	Columbia	1,838	F. 8566
The Minstrel Show	"	"	607	F. 8567
MARCH 28.				
Legion of the Lost	Wardour	Thames Syndicate, Ltd.	6,768	F. 8571
MARCH 30.				
The Bad Genius	United Artists	Columbia	552	F. 8573
Free Wheeling	M-G-M	Hal. E. Roach	1,762	F. 8575
Hot Spot	"	"	1,732	F. 8576
The Sollers	"	"	1,660	F. 8577
Girl Grief	"	"	1,602	F. 8578
Trailing The Killer	Ideal	World Wide Pic.	5,778	F. 8579
Hitch Hiker	"	Educational	1,822	F. 8580
Alias the Professor	Universa	Universal Pictures Corp.	1,899	F. 8582
Teacher's Pests	"	"	599	F. 8586
The Terrible Troubadour	"	"	731	F. 8587
Room Mates	"	"	1,789	F. 8588
The Hold Up	"	"	1,870	F. 8589
Private Jones	"	"	7,693	F. 8590
MARCH 31.				
Mind Doesn't Matter	United Artists	Columbia	1,713	F. 8592
End Of The Trail	"	"	5,206	F. 8593
The Crystal Gazabo	"	"	610	F. 8594
The Flophouse	"	"	537	F. 8595
The Curse Of A Broken Heart.	"	"	1,597	F. 8596
Treason	"	"	5,628	F. 8597
The Medicine Show	"	"	615	F. 8598
Humanity	Fox	Fox	6,460	F. 8599
Uptown New York	Ideal	World Wide	6,851	F. 8600
Boy, Oh, Boy!	"	Educational	1,909	F. 8601
The Keyhole	Warner	Warner	6,315	F. 8604
APRIL 3.				
Whisperin' Bill	M-G-M	M-G-M	867	F. 8606
No Man Of Her Own	Paramount	Paramount	7,263	F. 8607
The Mysterious Rider	"	"	5,302	F. 8608
The Crime Of The Century.	"	"	6,606	F. 8609
Luxury Liner	"	"	6,100	F. 8610
The Lion and The House	"	"	1,681	F. 8611
Catch 'Em Young	"	"	951	F. 8612
She Done Him Wrong	"	"	5,320	F. 8613
APRIL 5.				
Mickey's Charity	Radio	Larry Darmour	1,641	F. 8614
Tumbledown Town	"	RKO Pathé Export.	605	F. 8615
Thru Thin and Thicket, or Who's Zoo in Africa.	"	RKO Corp.	1,617	F. 8616
Silvery Moon	"	RKO Pathé Corp.	588	F. 8617
The Millionaire Cat	"	RKO Corp.	1,899	F. 8618
The Bride's Bereavement, or The Snake in the Grass.	"	"	1,735	F. 8619
Tight Rope Tricks	"	Amedee J. Van Beuren.	649	F. 8620
I'll be Glad when You're Dead, You Rascal, You.	Paramount	Paramount Inter.	638	F. 8621
The Woman Accused	"	"	6,516	F. 8622
F.P.1	W. & F.	UFA	8,343	F. 8623
Clear all Wires	M-G-M.	M-G-M	6,921	F. 8624
APRIL 6.				
Whistling in the Dark	M-G-M	M-G-M	6,600	F. 8625
APRIL 7.				
Mickey's Pal Pluto	United Artists	Walt Disney	608	F. 8628
Birds in Spring	"	"	666	F. 8629
Her Reputation	Fox	Fox	5,147	F. 8630
The Big Cage	Universal	Universal	6,685	F. 8631
Sister to Judas	Butcher's	Amerangio	6,143	F. 8632
APRIL 8.				
Young and Healthy	F.N.F.D.	Vitaphone	682	F. 8634
One Step Ahead of My Shadow.	"	"	664	F. 8635
Speaking of Operations	"	"	1,572	F. 8636
Bygones	"	"	1,593	F. 8637
APRIL 10.				
The Cohens and Kellys in Trouble.	Universal	Universal	6,194	F. 8638
The Radio Murder Mystery.	"	"	1,840	F. 8639
The White Sister	M-G-M	M-G-M	9,488	F. 8640

*** The title of the M-G-M film "Chasing Rainbows" (F. 3709) has been altered to "Happy Days Are Here Again."

*** The length of the Wardour film entitled "The Circus of Sin" (F. 8383) has been altered to 4,960 feet.

NOTE THIS DATE
WEDNESDAY, APRIL 26th
Trade Show of
CENTRAL AIRPORT

MEN AND MOVEMENTS

Rialto News Theatre Appointment

CAPT. KNIGHT RETURNS TO WEST END

Capt. R. Knight has left the Golden Domes, Camberwell Green, and is now managing the Rialto News Theatre, Coventry Street, W.1. Capt. Knight opened the old Super, Charing Cross Road, as the Tatler, and it is his intention to run the Rialto on the same lines as he did the Tatler. During his term of office at this kinema he twice obtained the G.B.-P.C.T. prize for the best all-round business, and his projectionist won the West End prize for efficiency.

G. T. Rigby, who was manager of the Kosy Kinema—now the Regal—Nuneaton, prior to the acquisition of the hall by the Chas. Orr circuit, has been appointed relief manager on this circuit. Prior to his going to Nuneaton he was for many years associated with the Trade at Rugby.

H. Freight has been appointed manager of the Palladium Cinema, Coventry, in succession to W. Morris, now of Rugby. Prior to taking his present appointment, H. Freight was assistant manager for Gaumont-British at the West End, Birmingham.

George Humphries has been appointed chairman of directors of the Oldfield Picture House, Bath, in succession to the late Coun. W. H. Crossman.

George Smith, the well-known exhibitor of South Wigston, Leicestershire, has been elected a member of the local Urban District Council. Mr. Smith's wide experience of the district and his business ability will be welcomed in matters of municipal life.

Herbert F. Wren, proprietor of the Regal, Staple Hill, Bristol, was re-elected a member of the Mangotsfield Urban District Council, at the District Council elections last week.

W. Hutchison, who for the past two years has covered Notts, Derby and Leicester for First-National, has left the Midlands following his promotion to the position of branch manager at Liverpool. His colleagues in the area, which L. Mangan controls from Birmingham, presented him with a desk clock.

E. H. Jacoby, who has joined Warner's staff as an outside representative in the Midlands, was formerly with W. and F. in Birmingham and afterwards associated with Cinema Proprietors, Ltd., in the Midlands.

Harold Webster Coombs has been appointed solo organist at the Capitol, Aberdeen, in succession to Edward O'Henry. Mr. Coombs commences his new duties on May 1.

Harry Rushworth has been appointed manager of the Empire Picture Theatre, Warrington, in succession to R. K. Proudfoot. Mr. Rushworth had been assistant manager of the theatre for the past five years.

S. McGregor, from the Liverpool office of First National, has been appointed manager of the Manchester office in succession to Bert Bushell, who has gone to Universal's Manchester branch as manager.

EASTER BUSINESS

Crowded Audiences at West End Theatres

Exceptional business was experienced at the various West End theatres over the Easter holidays.

Despite the fine weather "No Man of Her Own" kept the Plaza full to capacity; "Monday's business was simply colossal," Mr. Gains, assistant house manager told the *Kine*. "At two o'clock we had not a seat or standing room to sell and the house was jammed to capacity the rest of the day. On Friday, Saturday, Sunday and Monday, we must have turned almost as many people away as we admitted."

At the Regal George Arliss in "The King's Vacation" also attracted crowded audiences, while fresh records were registered by Fox with "Cavalcade" at the Tivoli and "State Fair" at the Capitol. The two United Artists' pictures, "The Kid from Spain" at the Adelphi and "Cynara" at the Carlton, both did amazing figures.

Two other big attractions for the holiday crowd were "F.P.1" at the Marble Arch Pavilion, and Tom Walls in "Blarney Stone" at the New Gallery.

Diana Wynyard, the M-G-M actress, who is now in England on a short holiday

MIDLAND GOLF TOURNEY

IN AID OF BENEVOLENT FUND

ARRANGEMENTS are being made to play the annual golf tournament in aid of the Birmingham and Midland Kinema Trade Benevolent Fund on Sunday, June 11. The venue has not been definitely chosen, but it may be Halesowen, which is on the Stourbridge and Kidderminster motor-bus route from Birmingham. There will be senior and junior cups for men, and a trophy for women competitors.

Details are being worked out by a committee consisting of Bernard Cresswell Bertram Burleigh, D. M. Robertson, T. Mangan, V. I. Oliver and W. L. Grice (hon. sec., 32, John Bright Street, Birmingham).

Sheffield Screen Golfing Dance

The Sheffield Screen Golfing Society is to wind up the social season with a cabaret and dance. This is to be held at the Abbeydale Picture House, Sheffield, on Thursday, May 4, a change having been made in the date in order to secure Colin Biggin's band. Many novelties are to be introduced, and there will be spot and other novelty prizes.

Tickets may be obtained from the joint hon. secretaries, Len Sullivan and H. Silvey, or any member of the committee.

Birmingham Staff Dances

There was a representative gathering of the Trade at Tony's Ballroom, Birmingham, on Friday last, the occasion being one of the series of staff dances organised by W. East Smith, manager of the Grange Cinema, Small Heath, on behalf of the combined staffs of the Grange and Coronet Cinemas. The profits from the venture are placed to the staff outing fund.

AN OLD SHEFFIELD CUSTOM

REVIVAL OF SUMMER CLOSING QUESTION

Summer closing is becoming a hardy annual at Sheffield.

Each year, with the advent of summer time, the question of closing Sheffield's kinemas for a period is discussed, but with little success. When it was first mooted 98 per cent. of the kinemas were agreeable to close down for the whole of July, but the suggestion was abandoned when unanimity could not be obtained. Since then a few exhibitors have closed down for a week or two each year without apparently suffering much loss of regular patrons.

It is now being suggested that a new effort should be made to obtain a unanimous decision in favour of closing for at least a fortnight.

It is unlikely though that the three big circuit halls would fall into line.

CATHOLIC LEADERS AT TRADE SHOW

A large and representative gathering of Sheffield and district Roman Catholic leaders was present at the Sheffield Trade show of "The Voice From the Vatican" (Universal) on Wednesday. They attended at the invitation of Len Sullivan, manager of the Central, where the film is to be screened publicly at an early date.

ROTHERHAM CHIEF SATISFIED

In his annual report the Chief Constable of Rotherham (Robert Hall) states that over four hundred visits were made by the Rotherham police to the local kinemas during the year. Special attention was given to children's matinee performances, and in all cases the conditions were very satisfactory.

Have you reserved your seat for
The Trade Show of
RICHARD BARTHELMESS
in
CENTRAL AIRPORT

FINANCE COMPANY AND G.-B. SHARES

Converted into Cash to Satisfy Creditors' Claims

DAYLIGHT PICTURES PROFITS

BY OUR CITY EDITOR

IT is now announced officially by the liquidator of the British, Foreign and Colonial Corporation that the majority of the corporation's holding of ordinary shares in the Gaumont-British Picture Corporation have had to be sold in order to satisfy the claims of secured creditors, and that it will be impracticable to distribute these shares among shareholders as had been previously suggested.

The liquidation of the Corporation has now reached the stage at which the ready realisable assets have been converted into cash, with the exception of the balance of the Gaumont-British shares.

Daylight Pictures Results

The statement of Trans-Lux Daylight Picture Screen Corporation and its subsidiary, Canadian Trans-Lux Corporation, Ltd., for the year to September 30 last shows a net profit of 93,175 dollars after depreciation, etc., including loss on securities sold. This is equivalent to 12 cents per share.

In 1931 the company and its Canadian subsidiary reported a profit of 277,505 dollars after charges but before Federal taxes.

The results now disclosed do not include operations of Trans-Lux Movies Corporation, 50 per cent. of capital stock of which was owned to August 5, 1932, and 100 per cent. from August 5 to the end of the year. The operations of this company from August 5 to December 1, 1932, resulted in a loss of 7,848 dollars.

Film Securities Payment

Film Securities Corporation announces the payment of interest due on April 1 amounting to 600,000 dollars on its 20,000,000 dollar notes. A sum of 1,730,000 dollars on account of principal at the rate of 86.50 dollars per 1,000 dollar bond has also been paid.

Noteholders intend to take possession of the 600,900 shares of Loew's Inc., stock held as collateral, and steps are being taken to this end. When these negotiations have been completed, it is understood that noteholders will agree to retain this stock for an indefinite period. At the present time Loew's stock is receiving dividends at the rate of 25 cents per quarter.

Paramount Creditors

The order that a writ of prohibition against Paramount-Publix should not be issued came up before the U.S. Circuit Court of Appeals last week, when decision was reserved.

The immediate effect of this action was to postpone until a week or so later a creditors' meeting scheduled for April 3 for the purpose of electing a trustee.

Liverpool Futurist Profits

The accounts of Futurist (Liverpool), Ltd., show a profit for the year 1932, after providing for interest on mortgage and taxation, together with the balance of £13,438 brought forward, amounting to £19,350, out of which the directors have placed £4,000 to depreciation fund, leaving an available balance of £15,330.

The directors have recommended a dividend of 3 per cent. for the year 1932, requiring £3,310, and leaving £12,019 to go forward.

In their report they state that the acute depression and general exceptional conditions have considerably affected the trading of the company.

Prosperous Manx Kinemas

F. P. Kearsley, chairman of directors, presiding at the annual meeting of the Strand Cinema Theatre Co., Ltd., Douglas, Isle of Man, said the company had had a most satisfactory year. Last November the company purchased properties which had enabled them to link up the whole of their theatres in Strand Street, Douglas, and they had been able to enlarge the Picture House and increase the seating capacity. This had entailed structural alterations, and at the same time they were redecorating the interior, installing a new lighting system, new seating, new carpeting and a new organ.

The company had also installed their own electric lighting plant.

A dividend of 7½ per cent. on the ordinary shares was declared, and E. T. Mawdsley was re-elected a director.

Share Movements

The intervention of the Easter holidays had a restricting influence on business in the kinema share market with the result that movements were irregular and small.

Among the rises, United Picture Theatres debentures completely recovered the loss of 25s. sustained during the previous week and the stock again stands at £55. The preference shares of General Theatres improved to 11s. 6d. after touching 11s. 9d., although the debentures did not follow this example, but fell to £96, being a decline of 15s.

Baird Television recovered once again to 1s., compared with 9d. for the previous week, while A.B.C. ordinary fell 1½d. to 2s. 10½d.

Gaumont-British issues, on the other hand, showed a downward tendency, although the new 4½ per cent. debentures improved 5s. to 2½ discount. Gainsborough ordinary also failed to interest buyers, the shares falling 4½d. to 7s. 9d., and B.I.P. preference fell the same amount, closing at 17s. 3d. The ordinary shares of this concern also were dull.

All P.C.T. issues were of little interest to buyers, and the £1 ordinary shares of Moss' Empires declined 7½d. to 9s. 4½d.

NEW PRIVATE COMPANIES

Film Transport Services (Cardiff), Ltd.—Registered March 31. Capital, £5,000 in £1 shares. Garage proprietors, transporters of films, etc. The directors are: Ivor R. Grove, Kilpunt House, Broxburn, West Lothian (managing director and chairman); Ernest W. Morris, 449, Newport Road, Cardiff; Joseph J. Grove, 27, Llanfair Road, Canton, Cardiff, inspector. Solicitor: Sam Cohen, 10, Dumfries Place, Cardiff.

Plaza (West Wickham), Ltd. — Registered March 29. Capital, £4,000 in £1 shares. Solicitors: Garton and Co., 21, Maddox Street, W.1.

Keynsham Picture House, Ltd. — Registered March 27. Capital, £500 in £1 shares. The directors are: Wm. H. Shipway, 45, Castle Street, Bristol; Percival T. Bosley, 28, High Street, Keynsham, Somerset; Edward A. Cannock, Hillside House, Keynsham, Somerset. Secretary: E. W. Brock. Solicitor: D. G. Cooke, 28, Broad Street, Bristol.

Kelburne Cinemas, Ltd.—Registered in Edinburgh on March 31. Capital, £12,000 in 12,000 ordinary shares of £1 and 1,200 deferred shares of 1s. each. The directors are: Thos. H. W. Alexander, M.B., F.R.C.S., J.P., Woodpark, Llanbryde, Elgin; Robert M. Wotherspoon, Branxholme, Inverness, solicitor; Leslie L. Davidson, 10, Woodcote Hall, Epsom, Surrey, retired planter. Secretary: R. Wotherspoon. Registered office: Royal Bank Buildings, 5, Drummond Street, Inverness.

Northcourt Film Services, Ltd. — Registered March 31. Capital, £1,000 in £1 shares. Film transporters, motor-omnibus proprietors, etc. The directors are: Alfred G. Dolphin (permanent governing director), 259, Squires Lane, Finchley, N.3; Joseph A. T. Dolphin, 13, Saville Street, Walton-on-Naze. Solicitor: F. Bernard Smith, 11, Gray's Inn Square, W.C.1. Registered office: 10, Northcourt, Chitty Street, Tottenham Court Road, W.1.

Doon Cinema (Dalmellington), Ltd.—Registered in Edinburgh on March 30. Capital, £2,000 in £1 shares. The directors are: William Campbell, Linton, Alloway, Ayrshire, restaurateur; John Gilmour, Whitehall, Maybole, kinema manager.

Rugeley Picture House Company, Ltd.—Registered March 29. Capital, £3,000 in £1 shares. To acquire the Palace Picture House, Rugeley, Staffs. The permanent directors are: Chas. K. Deeming (chairman and managing director), Marlborough House, Marlborough Square, Coalville, Leics; Geo. E. Deeming, 19, Market Street, Polesworth, Warwick. Secretary: Geo. E. Deeming. Solicitors: Argyle and Sons, Tamworth.

Outer Suburban Theatres, Ltd. — Registered April 10. Capital, £500 in £1 shares. Kinematograph theatre proprietors, etc. Secretary: Frederick H. Pratt. Solicitors: Norman Hart and Mitchell, 21, Panton Street, S.W.1. Registered office: Queen's Hall, Brentford.

Asnton Entertainments, Ltd. Registered April 7. Capital £10,000 in £1 shares. Proprietors and managers of theatres, kinemas, etc. The first directors are: George W. Bell, Fullstone, Mile End Lane, Stockport; John Hardman, 70, Chorley Old Road, Bolton. Solicitors: Wilson, Wright Earle and Co., 54, Mosley Street, Manchester. Registered office: Fullstone, Mile End Lane, Stockport.

BANKRUPTCIES.

H. M. Rowson, 1, Cecil Court, St. Martin's Lane, London, W.C. At the public examination at the London Bankruptcy Court on April 11, accounts were presented showing total liabilities £3,143, of which £2,417 is unsecured, and assets £10. Owing to the objection of the local authorities he was compelled to abandon in 1928 a scheme to erect a kinema at Elephant and Castle, S.E., and legal proceedings were brought by the architects, resulting in judgment being given against him for £4,500 (and costs) in July, 1929. Since 1930 he has earned a living by producing films under contracts and selling a theatre (on commission). He formed and on June 22, 1931, registered National Talkies, Ltd., with a nominal capital of £100. He was appointed a director thereof and held one share, and he had contracted liabilities on behalf of the company in the ordinary course of its business.

The examination was concluded.

Leonard Lever, lately Apollo Picture House, Stoke Newington, N.16, and Victoria Cinema, Islington, N.1. Last week this debtor was publicly examined at the London Bankruptcy Court on accounts showing total liabilities £11,367, of which £3,117 is unsecured, and no assets. He stated that from August, 1927, to September, 1931, he carried on a kinema at Islington, of which he held a 21 years' lease, at an annual rental of £3,640; that in March, 1928, he paid £6,000 (£3,000 raised on mortgage) for the lease (having about 42 years to run at an annual rental of £3,960), of a similar theatre at Stoke Newington, which he also carried on till September, 1931. He then granted licences to run both theatres to a limited company (nominal capital £1,000) of which he became a director, and which agreed to indemnify him against liabilities (about £20,000) then outstanding in connection with the theatres, he agreeing to assign the leases (valued in September, 1931, at about £18,000) to the company when such liabilities had been satisfied. In October, 1932, the landlord of the Islington theatre took possession for arrears of rent, and in the following month, when certain of the abovementioned liabilities remained unsatisfied, the company went into voluntary liquidation, and by arrangement with the first mortgagee he then took over and afterwards carried on the Stoke Newington theatre until January last, when a receiver was appointed.

The examination was concluded.

WOMBWELL LIQUIDATION

The Pavilion, Wombwell, Ltd., near Barnsley, one of the oldest halls in the district, has gone into voluntary liquidation, and is being offered either for sale or lease. According to the minutes of the Wombwell Urban District Council, pressure was brought to bear by the Council for outstanding arrears of rates.

Carr, Sanderson and Co., solicitors, of Leeds, have been appointed to represent the Council at a meeting of creditors.

COMPULSORY WINDING-UP

On the petition of the Fox Film Co., Ltd., in the Chancery Division Winding Up Court on April 10, an order was made for the compulsory liquidation of A. and F. Cinemas, Ltd.

Petitioners were supported by creditors for £482.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/-	2/10½	—1½
" 7½ % Pref.	15/-	15/-	—
A-P.P.H. Ord.	20/-	20/-	—
Assoc. Talk. Pic. Ord. 5/-	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/10½	-/10½	—
Baird Televis. Defd. Ord. 5/-	-/9	1/-	+-/3
Blackpool Tower Ord. £1	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
" & Dom. Defd. 1/-	-/4	-/4	—
" " Prefd. Ord.	2/9	2/9	—
" In. Films (Props.) 10/- Ord.	-/6	-/6	—
" Inter. Pic 5/- Ord.	3/4½	3/3	—/1½
" " 8% Pref.	17/10½	17/3	—/7½
" Lion Prefd. Ord.	2/3	2/3	—
" " Defd 4d	-/1½	-/1½	—
" Talks Pic. Ord. 5/-	-/3	-/3	—
Denman P.H. 7% 1st Mt. Deb.	£105½	£105½	—
" " 7% Conv. Deb.	£107½	£107½	—
Dominion Thea. £1 Ord.	-/6	-/6	—
Gains. Pic. Ord 10/- pd.	8/1½	7/9	—/4½
Gaumont-British Ord. 10/-	11/7½	11/6	—/1½
" " "A" Ord.	5/6	5/6	—
" " 5½ New Pref.	18 7½	18/6	—/1½
" " Converted Pref.	18/6	18 4½	—/1½
" " 6½% 1st Mort. Deb.	£102½	£102½	—
" " 4½% New Debs. (£25 pd.)	3 dis.	2½ dis.	+5/-
General Thea. Pref.	11/3	11/6	+-/3
" 6½% 1st Mort. Deb.	£96½	£96	—16/-
Ldn & South Super Cin. 2/- Ord.	-/6	-/6	—
Mdme Tussauds 1/- Defd.	2/3	2/3	—
" " £1 Cum. Pref. Ord.	27/9	27/9	—
" " 7% 1st Mort. Deb.	£106	£106	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/3	1/3	—
Moss' Empires £1 Ord.	10/-	9/4½	-/-7½
" " £1 Cum. Pref.	8/9	8/9	—
" " 6% Deb.	£98	£98	—
" " 4% Perp. Deb.	£70	£70	—
P.C.T. Ord. 10/-	18/9	18/9	—
" 7½% Pfg. Pf. Ord.	21/4½	21/3	—/1½
" Cum. "A" Pref. £1	25/-	25/-	—
" " "B" "	24/6	24/6	—
" 6% 1st Mort. Deb.	£106	£106	—
" Const. 7% Pref.	22/3	22/-	—/3
Stoll P.T. Corp.	3/-	3/-	—
United P. Thea. 10% Pref. Ord.	-/6	-/6	—
" " " 7% 1st. Mort. Deb.	£53½	£55	+25/-

*Nominal.

£1 Shares unless otherwise stated.

Portsmouth Still Waiting for S.O. Conditions

COUNCIL'S DELAY PLACES EXHIBITORS IN DIFFICULT POSITION

Booking Contracts Held Up

MEMBERS of the Portsmouth branch are eagerly awaiting information on the question of Sunday opening. It was expected that the conditions of the licences would have been before the City Council on April 11, and the monthly meeting of the branch was delayed until April 12.

The Chairman (COUN. F. J. SPICKERNELL) explained that the delay was due largely to the fact that the chairman of the Watch Committee had been on holiday abroad. The Watch Committee had had some discussions on the question of terms, including the request of the Association for opening at 2.30 p.m.

The SECRETARY (A. Daniels) reported that he had addressed a further letter to the Town Clerk as follows:

As some time has now elapsed since the Provisional Order for Sunday opening was passed by both Houses of Parliament, my members would be glad to know the date when they may be permitted to open, together with the conditions proposed to be laid down.

It is not their wish to stress the matter unduly, but at the present time members are in a difficult position, both with regard to making the necessary arrangements and their booking of contracts, without the knowledge of the opening date and the conditions likely to be imposed.

In reply to that letter, the usual acknowledgment was received.

The Secretary produced correspondence with the Trades Council, who were desirous that representatives of the N.A.T.E. should meet the Association on the question of Sunday opening and its relation to wages and conditions, and it was decided to meet the trade union's representatives at a special meeting to be held on May 10.

Cost of the Campaign

A balance-sheet was produced showing the contributions that had been made to the Sunday opening campaign, and the chairman observed that the cost of the campaign was only half what might have been spent by Parliamentary candidates in each of the three divisions of Portsmouth in a general election.

The ballot took place throughout the three Divisions, and they had put up a wonderful fight. They secured an outstanding majority of nearly 14,000, and by reason of that large majority he thought they would get a better deal from the authorities.

"A" Films

A letter was read from the General Secretary enclosing a copy of the circular issued by the Home Office to every licensing authority on the subject of children and the exhibition of "A" films. It was pointed out that the underlying note of the circular was the insistence by the Home Office that, provided proper steps were taken to advise parents of the category of the film, there was no need for the licensing authorities to interfere with the undoubted right of the parent to decide whether or not he should bring his children under 16 to see "A" films.

Advice was also received from the Association in relation to "horror" films to the effect that notices should be placed outside the kinema stating that the film was not suitable for children.

VICTOR PANNELL thought there were several "horror" films that should not be shown to children and there should be strict supervision, because the whole of the houses might suffer if one individual kinema was stopped from showing such films. If he found a film was unsuitable he arranged for a change of film. He thought the exhibitors should take similar action to prevent authorities coming along with stringent regulations.

Difficult Position

F. B. B. BLAKE said they had to stop the children being admitted or they must put on a substitute programme, and added that if they put on a substitute programme at a matinee they "got it in the neck" from adults who had come to see "Dracula" or some such film.

When he stopped the children, he had a deputation from the parents. He thought they should make a rigid rule and put a slip on the posters when films were unsuitable for children.

The CHAIRMAN suggested that where they ran a matinee purely for children they should have a substitute programme. Otherwise they should stop the children from attending when films unsuitable for them were being shown.

VICTOR PANNELL moved that the branch should send out a letter to all members drawing their attention to the matter and asking them to notify on their bills films that were unsuitable for children.

Capt. E. W. BARRY seconded, and the meeting agreed.

Tackling Local M.P.s

E. T. PORTER, of the Tivoli, Sandown, I. of W., reported that with P. B. Milsom, representing Hills circuit, and A. C. Salter, of the Medina Hall and the Palace, Freshwater, had met Capt. Peter MacDonald, the Island M.P., on the question of the Entertainment Tax. Capt. MacDonald expressed himself in sympathy with the kinema exhibitors' point of view, and the case was backed up by figures showing the drop in receipts against the increased tax they were called upon to pay.

A. C. SALTER reported that Capt. MacDonald said he realised that the Trade was being badly hit by the increase.

The CHAIRMAN said he had seen two of the Portsmouth M.P.s, and they said they were in sympathy, but would not vote against the Government.

Too Many Passes

Attention was drawn to a liberal distribution of matinee tickets in connection with one of the picture houses. The representative of the house concerned explained that he had investigated the matter and had discovered that there had not been a proper distribution of the tickets that were given away for displaying bills. He said they first of all found large quantities of their bills floating in the Harbour, and it was possible that something similar happened to the tickets. New arrangements had been made.

Drink Licences

The opening of the Hippodrome as a combined picture and variety house was referred to, and the question was asked as to the position with regard to the bar at the Hippodrome during the time pictures were being shown. The authorities, it was pointed out, would not grant a drink licence for a kinema.

The CHAIRMAN: I do not see why they should not. They do it on the Continent.

MR. BLAKE: The King's Theatre clears out the bar when they show pictures.

Capt. BARRY: The authorities of Portsmouth are the people to look after the position as to the bar.

Members of the Trade will be glad to learn Fred Carlton, secretary of the Manchester C.E.A., is making satisfactory progress following his recent illness and operation.

Mary Brian in THE PUBLIC BE HANGED, which P.D.C. Trade showed on Wednesday

EASTERN COUNTIES TAX CAMPAIGN

M.P.s RECEIVE DEPUTATIONS

THE secretary of the Eastern Counties Branch, acting as convener, has now completed his work of approaching Members of Parliament in Norfolk and Suffolk, and in some instances has arranged for these gentlemen to receive deputations.

In Norwich, Geoffrey Shakespeare, M.P., received Messrs. Newberry, Protheroe and Stutely. Mr. Hartland, M.P., agreed to collaborate with his brother member.

Viscount Elmley, M.P. for East Norfolk, received R. Pareezer and E. Snelling. E. H. Field took in hand the arrangement at Gt. Yarmouth, Mr. Atherton at Lowestoft and District, and B. J. Land and R. G. Rogers at Ipswich. F. W. Graves has been active in the Bury St. Edmunds District, and Messrs. Richardson, Ager and Jennings at Woodbridge, Sudbury and Haverhill respectively.

The various deputations were well received and lodged their petitions with the members. Where it was not possible to arrange deputations, the petitions were forwarded by post to the respective Members of Parliament.

Acknowledgments have been received from the Treasury Department concerning the petitions.

Geneviere Tobin and Roland Young in PLEASURE CRUISE (Fox)

MANCHESTER QUARTERLY MEETING AT BLACKBURN

New Policy to Bring Members in Closer Contact

The third quarterly meeting of the Manchester and District branch of the C.E.A. will be held on Wednesday, April 26, at 2.30 p.m., at the Majestic Cinema, King William Street, Blackburn.

This is a new policy of the branch. The first and third quarterly meetings in each year will in future be held in one of the larger towns of the territory; the half-yearly and yearly will be held in Manchester.

This was decided privately at the last executive meeting of the representatives of Messrs. T. H. Hartley and A. Peel, with the hope that the C.E.A. members may be brought in closer touch with each other in the districts not quite adjacent to Manchester.

The agenda is as follows:—

(1) Chairman's address.
(2) Discussion on film rentals.
(3) Free admissions for unemployed.
(4) Twopenny adult admissions.
(5) A police superintendent's attack on "A" films.
(6) Short paper by T. H. Hartley, on (*a*) what the C.E.A. has done; (*b*) what the C.E.A. is doing, and (*c*) what the C.E.A. could do.
(7) Any other business.

It had been hoped (writes the *Kine.* representative in Manchester), that a committee representing Lancashire exhibitors would be able to interview a committee of M.P.s of the county at the House of Commons regarding the Entertainments Tax, and efforts were made by Lieut.-Com. F. W. Astbury, M.P., to organise this meeting. It has, however, been found impracticable, and it has now been decided that exhibitors in Lancashire shall interview local M.P.s on the subject.

First National Scores Again
with
CENTRAL AIRPORT
The Greatest Drama of the Air ever Screened

NEW WARWICK REGULATIONS

CATEGORY NOTICE ON ALL PUBLICITY

Council to See Film Schedules

THE Warwickshire County Council have formed a number of new regulations to be observed by exhibitors whose houses come under the jurisdiction of the Entertainments section of the Council. These are: (1) That additional words on the notice displayed under condition 29 relative to the category board to include the words "that while an 'A' film is being shown no persons under, or appearing to be under, 16 years of age, can be admitted to, or allowed to remain in this kinema unless they are accompanied by a parent or *bona-fide* guardian." (2) That every poster, advertisement, sketch or synopsis of any film passed by the British Board of Film Censors which is displayed, sold or supplied, either inside or outside the premises, shall indicate in a clear and legible manner the category 'A' or 'U' in which the film has been placed by the Board of Censors. (3) That every poster, advertisement or sketch which is displayed, sold or supplied, either inside or outside, the premises of any film passed by the British Board of Film Censors which depicts any scene or incident not in the version passed by the Board should not be exhibited except with the express consent of the council.

An important regulation requires that all exhibitors in the area under the Council's control shall supply a schedule of all films to be shown each month giving details of category, and if passed by the Board of Censors, together with a synopsis. Any film not to their entire satisfaction is required to be exhibited to them at a private screening.

MANCHESTER REOPENING

Osborne Theatre as Kinema

After being closed for a few weeks for extensive decorations and alterations, the Osborne Theatre, Manchester, reopened last Monday as a kinema. It was formerly a theatre. The cost of alterations, etc., was over £5,000.

The kinema, which is now one of the Moorhouse circuit, and formerly belonged to the Broadhead group, is being managed by George H. Barrasford, well known in Lancashire entertainment circles.

The architect was H. A. Yearsley, and the building contractors A. Pellowe and Sons, of Oldham.

The hall now seats 1,800, all of the tip-up variety, and a clean sweep has been made of the gallery.

"A" FILMS AT BLACKBURN

H.O. Circular Approved

Blackburn Watch Committee, after considering a circular letter from the Home Office respecting children and "A" films, suggest that the conditions attached to local licences should be amended to include the revised model conditions recommended by the Home Office. The committee believe these model conditions should be adopted and that the town clerk have cards printed showing the regulations and conditions attached to such licences, supplying each kinema with a copy of the card.

FILMS AT SOUTHEND MUSIC HALL

The Hippodrome, Southend, on the General Theatres Corporation Circuit, controlled by Gaumont-British, formerly run exclusively as a music-hall, started a kine.-vaudeville programme on Monday.

British Acoustic equipment has been installed, and it is intended to run a continuous programme consisting of two hours' variety and one hour films, which will probably comprise comedy, "Mickey Mouse," interest, and British Movietone News. Normal prices range from 6d. to 2s., and a special matinee schedule of from 4d. to 1s.

CHESTERFIELD KINEMA SUNDAY

Chesterfield magistrates, on April 13, granted permission for shows to be given at the following halls on "Kinema Sunday," April 30, when the proceeds will be for the Benevolent Fund and local charities:—Chesterfield Hippodrome and Corporation Theatre, Brampton Coliseum, Whittington Moor Lyceum, Chesterfield Picture House, Hasland Kinema, Chesterfield, Victoria and New Whittington Oxford Picture House. The magistrates fixed the starting time at 8.15 p.m.

CANADA'S KINEMAS

According to a return recently compiled, there were in Canada on March 1, 1933, 800 kinemas equipped for sound. Of these, at that date, 120 were closed, leaving a net total of 680.

Figures of theatres open and closed, province by province, were Ontario 265, 7; Quebec, 115, 17; Manitoba and Saskatchewan (Winnipeg), 91, 45; British Columbia, 63, 14; Maritime Provinces, 67, 10; Alberta and Saskatchewan (Calgary), 79, 27.

Work on the new picture theatre in Coalville is to commence shortly. Moss and Son have secured the contract.

"A FAREWELL TO ARMS"

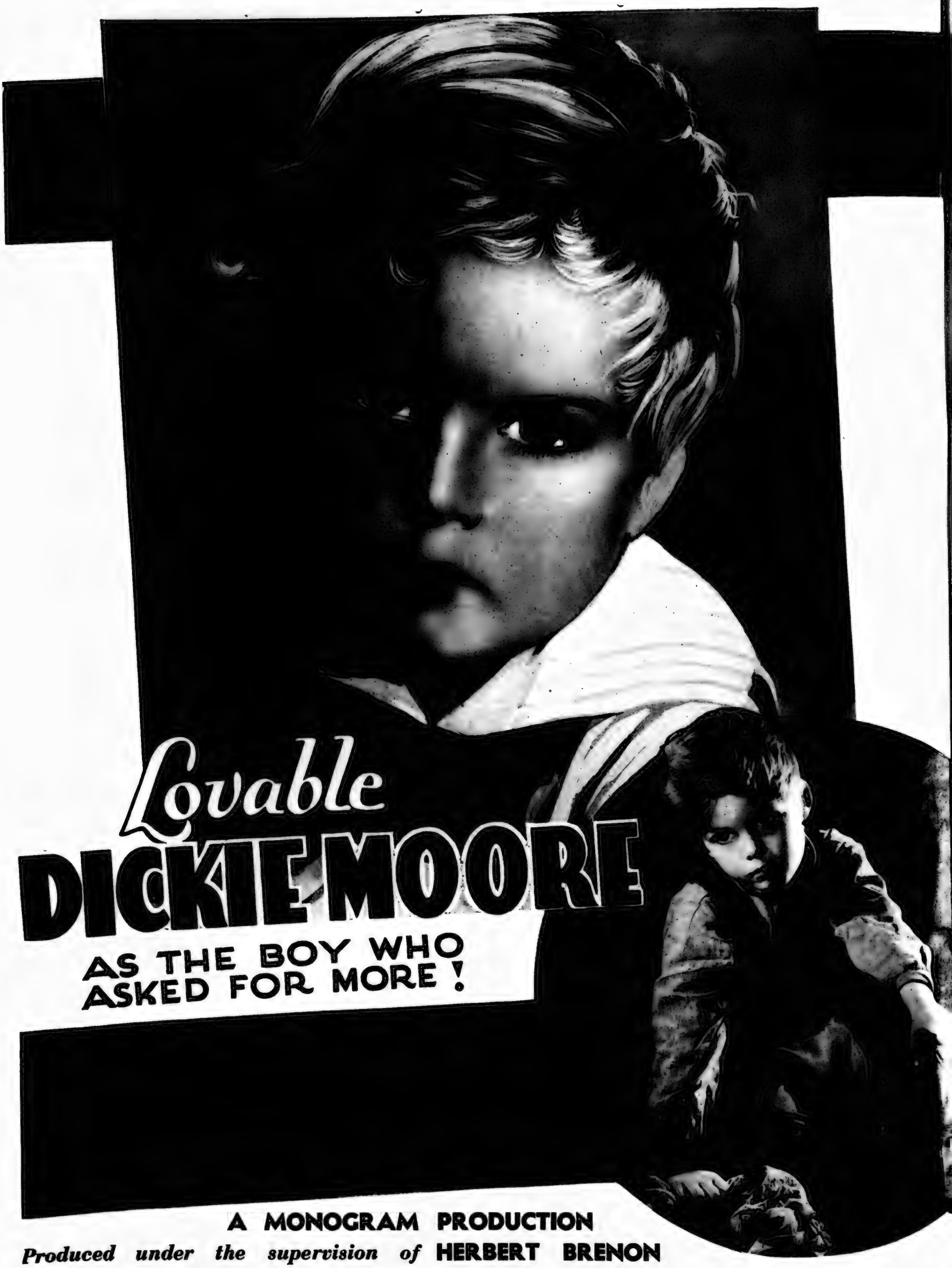
Paramount is presenting to-day (Thursday) at the Carlton, what has been described as the supreme love story of the screen, A FAREWELL TO ARMS, directed by Frank Borzage. Helen Hayes, Gary Cooper and Adolphe Menjou play the leading roles in this screen version of the famous Hemingway novel of war on the Italian front

"CENTRAL AIRPORT"

Aviation in peace time provides the theme of this latest starring vehicle for Richard Barthelmess which First-National is Trade showing next Wednesday. The production of CENTRAL AIRPORT is on an elaborate scale and possesses many spectacular flying scenas and an unusually interesting theme. Sally Eilers and Tom Brown play leading roles

E

IRRESIST



Lovable
DICKIE MOORE
AS THE BOY WHO ASKED FOR MORE!

A MONOGRAM PRODUCTION
Produced under the supervision of **HERBERT BRENON**

BLE!

"A heavy contender for a placement among the year's Ten Best"

LOUIS. F. GUIMOND.
New York Correspondent to THE CINEMA

OLIVER TWIST

FROM THE IMMORTAL STORY BY

+ CHARLES DICKENS +

with LOVABLE

DICKIE MOORE as OLIVER TWIST

(Courtesy of Hal Roach)

IRVING PICHEL as FAGIN

(Courtesy of Paramount)

WILLIAM (Stage) BOYD as BILL SYKES

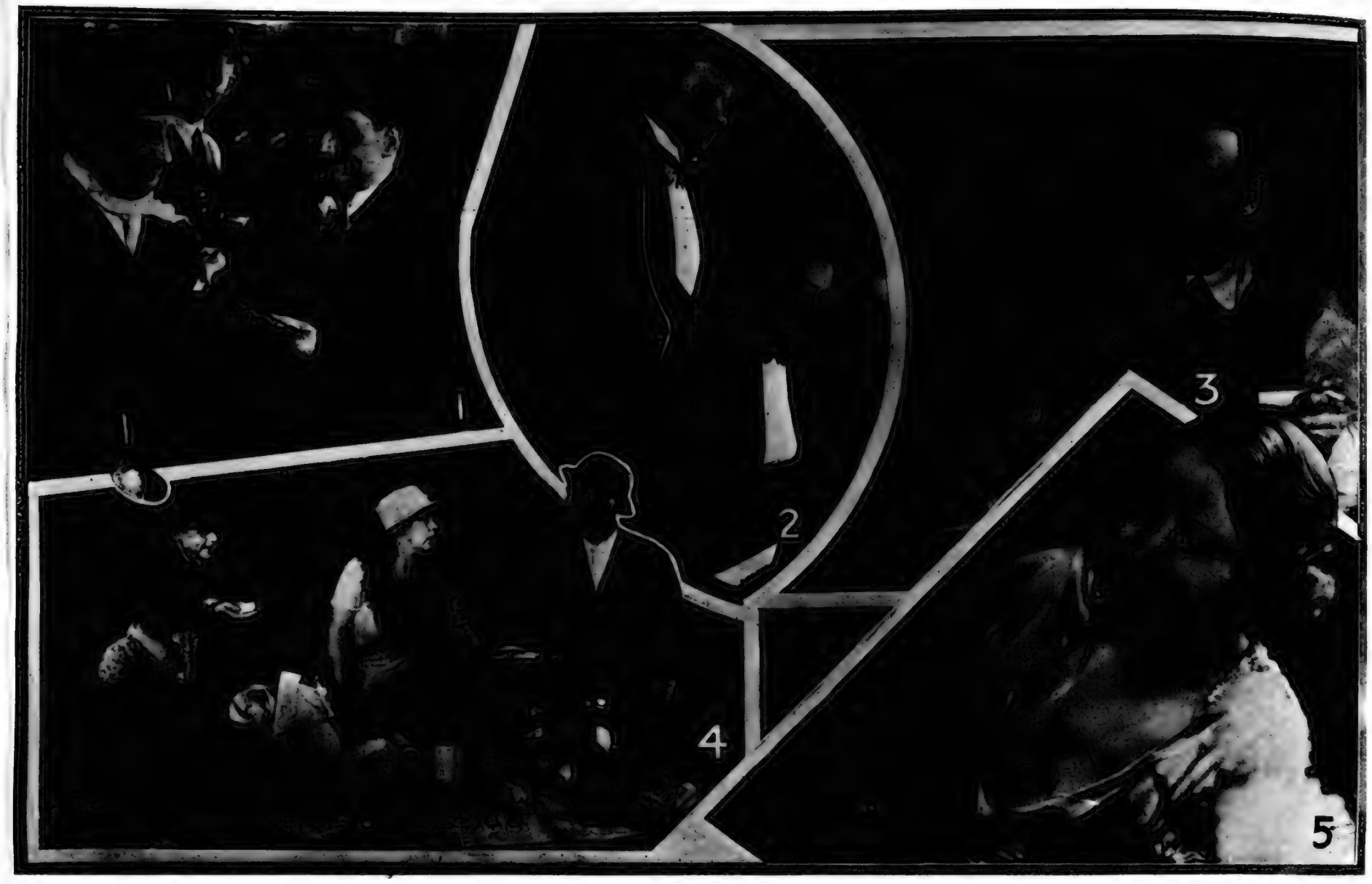
DORIS LLOYD, BARBARA KENT

Laughter and tears skilfully combined in a Grand Human Story that will make your patrons ask for more!

A BOX-OFFICE SMASH FROM

PATHE PICTURES LTD

"THE RADIO PARADE"



The long list of internationally famous names which appears in the cast of THE RADIO PARADE indicates the box office potentialities of this Wardour offering. The pictures illustrate some of the scenes of this B.I.P. film. (1) *Clapham and Dwyer,* (2) *Flotsam and Jetsam,* (3) *Claude Hulbert and Gus McNaughton,* (4) *The Bugginses and* (5) *Elsie Carlisle.*

"A KISS BEFORE THE MIRROR"

Scenes from A KISS BEFORE THE MIRROR, directed by the English producer, James Whale, for Universal, by whom it will be Trade shown on Thursday, April 27, at the Prince Edward Theatre. The stars of this important offering include Nancy Carroll, Paul Lukas, Gloria Stuart and Frank Morgan, who head the cast

FILMS DESTROYED BY ARMED MEN

NO COMPENSATION FOR RENTERS

Irish Court Decision

RENTERS and exhibitors in the Free State have been placed in a predicament over a decision given in the Dundalk Circuit Court, where Pathé claimed for £24 10s. damages, and United Artists claimed for £15 10s., the value of films destroyed by armed men who entered the Town Hall Cinema, Dundalk, seized films at the point of the revolver, and burned them, alleging that they were films which were of an imperialistic nature.

Judge Devitt, in dismissing the claims, without costs, said that there was no identification. Any fellow with a gun might write a letter under the name of the Irish Republican Army and then go and hold up anybody he liked.

Back to Normal

With the railway strike in Ireland now completely settled—North and South and the Lenten period over, the Trade can now return to normal and look forward to much better business. During Holy Week many houses, particularly in the Free State, closed down for several days.

The Model Conditions

The Northern Ireland Ministry of Home Affairs is still active with trying to get its model licence conditions adopted, and when its now-famous latest letter was read at Donaghadee, the Clerk stated that it was no use dealing with the letter, for there were no kinemas in the place.

At Portadown, however, there was quite a breeze when the chairman suggested that the clause should be introduced into the licences next year as the films very often did not contain the incidents depicted on the posters. Members, however, attacked the idea, and the result was that it was decided to instruct the clerk to write to the exhibitors for their views on the matter.

A.B.F.D. in Ireland

Louis Elliman, Ltd., 70, Middle Abbey Street, Dublin, have been appointed by Harry Rose sole representatives for the A.B.F.D. product in the Irish Free State and Northern Ireland.

A.B.F.D. pictures already listed include "Loyalties," "Autumn Crocus," starring Ivor Novello, a further Novello picture, Jerome K. Jerome's "Three Men in a Boat," and a series of short features, including cartoons by the world-famous H. M. Bateman.

Messrs. Elliman, with whom exhibitors in Ireland should get in touch for this product, are well and popularly known in the territory, where for a number of years they have represented leading British and American renters.

Marjorie Hume in A ROYAL DEMAND, a Moorland Production film

"THE BIG CAGE"

BRITISH PREMIERE AT ALHAMBRA

Universal's "The Big Cage," a masterpiece of thrilling entertainment, has been booked for its British premiere by the Alhambra Theatre, W., announced S. F. Ditcham. The first performance will be on Monday next, April 24.

This daringly different Laemmle production, which was screened to the London Trade less than two weeks ago, and introduces fearless Clyde Beatty, the youngest wild animal trainer in the world. The picture deals with the thrills of his life among the almost untamable beasts. For sheer thrill, it is claimed, "The Big Cage" has few equals, with Beatty, alone and unarmed, mastering fierce lions and tigers, and facing no fewer than 40 of the animals in the cage at one time.

The cast includes Anita Page, Raymond Hatton, Wallace Ford, Mickey Rooney and Robert McWade.

NEWS FROM ALL QUARTERS

Bristol Holiday Matinees—"A" Film for Children—Swansea Conversion

During the school holidays W. Collings has arranged for special Saturday morning performances for children at the Stoll Picture House, Bedminster, Bristol.

Collections taken last week at the New Palace Theatre, Bristol, for the Lord Mayor's Hospital Fund amounted to £84 5s. 1d. This was an increase of 30 per cent. on last year's collections.

The local authorities have given sanction for the covering of the orchestra pit at the Regent, Bristol, and the addition of extra seats.

Good progress is being made with the new 2,000-seater which is being built at Queen's Avenue, Clifton, Bristol. According to the present arrangements the house will be opened in the autumn.

"Prosperity," though having an "A" certificate, has been approved by the Bristol justices for exhibition to children, and the film will therefore be allowed to be shown as though it was in the "U" category.

The telephone number of the Albany Studios, Ltd., 75, Albany Street, Regent's Park, N.W.1, has been changed to Museum 8156. The number of the head office, 12, D'Arblay Street, is Gerrard 2391.

Penrith Licence Deferred

An application by C. Arnison, on behalf of the Penrith Alhambra Theatre and Picture House Company, for a provisional licence for a new building to be erected in Middlegate, Penrith, was deferred for three weeks.

During the past few days the King's Cinema, Brechin; the Gaiety, Cwmgorse, and the Tivoli, Cwmbrola, have opened with the new RCA sound installations.

Work upon the erection of the Olton Cinema on the outskirts of Birmingham is well up to schedule and will soon be ready for roofing. It is anticipated that the house will be completed ready for opening some time in August.

Owing to the ignition of some accumulators which were on charge at the Rialto, York, a portion of the floor boards in an office above the front entrance was burned.

Following its usual custom the Sheffield Picture Palace (Union Street) was closed on Good Friday. All the other kinemas in the city were open as usual on that day.

By Air to See "Merry Widow"

Hanns Schwartz, the Austrian film producer, travelled by air to Liverpool last week to see the performance of Carl Brisson in "The Merry Widow," as Brisson is to star in an ambitious musical comedy film, "The Prince of Arcadia." Promotion was due to begin at the Walton-on-Thames studio this week.

The Grand Theatre, Swansea, the last stage-play performance only hall left in South Wales, closed its doors on Saturday night last and will no longer be continued as a theatre. The future of the building is not decided, but tentative proposals for its conversion to a talkie hall are already being discussed.

REGAL, SUNDERLAND, ONE YEAR OLD

The anniversary of the opening of Sunderland's newest super-kinema, the Regal, was marked by Geo. Hill, Lawrence Hill and Hugh le Mounier (general manager) florally decorating the big foyer, where there was a bank like a winter garden, and other features. These attracted great attention, and brought full houses for what proved notable anniversary celebrations.

UNIVERSAL'S FOUR ON BROADWAY

Universal announce that four of their latest productions have beeen booked for premières on Broadway during the current two weeks.

The Roxy has opened with the Slim Summerville-Zasu Pitts co-starring comedy, "Out All Night," and will follow with Clyde Beatty's super-sensation, "The Big Cage."

The Rialto is also current with "Destination Unknown," and will follow immediately with "The Cohens and Kellys in Trouble."

Scenes from OUR BETTERS, starring Constance Bennett with Gilbert Roland and Violet Kemble Cooper, which is being Trade shown on Thursday (to-day), at the Phœnix Theatre by Radio

BOX-OFFICE NAMES IN NEW M-G-M PRODUCTIONS

Ann Harding and Robert Montgomery Co-starred

ANN HARDING and Robert Montgomery are co-starred in "When Ladies Meet," which has gone into production at the Metro-Goldwyn-Mayer studio under the direction of Harry Beaumont, and Alice Brady makes her return to the screen in a featured rôle. Miss Harding is the philosophical wife of a philandering husband, and Montgomery is the young newspaper man who finds his own romance growing to front-page proportions. Miss Brady is a merry widow, whose constant fear is being right about doing wrong.

The picture affords Myrna Loy the best opportunity of her career as the girl-novelist, who tries to live the daring life she fashions for her heroine. Frank Morgan is the publisher, who invariably strays from the marital path only to find it circles right back to home.

"The Devil's Brother"

"The Devil's Brother" is announced as the final title for the new Laurel and Hardy-Hal Roach feature picture which is based on Auber's comic opera, "Fra Diavolo." Dennis King, Thelma Todd and James Finlayson have featured rôles in the new film, which was personally directed by Hal Roach.

The song-writing team of Lew Brown and Ray Henderson have been signed by M-G-M to write the music and lyrics for a Brown and Henderson musical production to be produced in the near future. Among their many successful popular songs are "That's Why Darkies Are Born" and "Sonny Boy." They wrote also "Just Imagine" especially for the screen.

"The Best Man" is the title of the latest Laurel and Hardy comedy. In this instance the best man is a jig-saw puzzle fan, who causes a disturbance at the wedding. Other players in the cast are James Finlayson, Eddie Dunn, James Morton, and Mary Bardell.

"Eskimo" Unit Storm-bound

While Colonel W. S. Van Dyke and the first unit of the Metro-Goldwyn-Mayer Polar expedition filming "Eskimo" is preparing to start interiors at the studio, following ten months in the Arctic, the second unit, remaining in the North, is undergoing fresh adventure.

The crew, under command of Frank Messenger, aboard the whaler *Nanuk*, is reported storm-bound. A gale drove the ship frozen in the ice, northward from Cape Lisburne, the entire ice-field moving with the storm. The vessel is now far north in the Bering Sea, unable to return.

Radio messages appealing for aid were sent to Nome, and a 'plane is out in search of their new location.

The second unit of the Van Dyke company remained on the ship, to move it out when the spring thaw breaks up the ice, and when whaling operations are to be filmed. Messenger, a camera and sound crew, and the regular crew of sailors under Captain Sven Anderson are aboard the whaler. As the vessel is well stocked with food, Messenger wirelessed the studio, no immediate danger is feared from the unexpected accident.

Dressler and Beery Co-starred

Mervyn LeRoy will direct Marie Dressler and Wallace Beery in "Tugboat Annie," an adaptation of a series of short stories written by Norman Reilly Raine. LeRoy recently completed "Elmer the Great," and his films include "Little Cæsar," "Five Star Final" and "I am a Fugitive from a Chain Gang."

Outstanding Broadway Hit

"Gabriel Over the White House" established its right to be called one of the really great box-office draws of recent seasons when at the Capitol Theatre, Broadway, it not only proved itself a sure-fire attraction over the opening week-end, but built up a constantly increasing attendance day by day, to the capacity of the theatre. It is now in its second week at the Capitol, and seems likely to duplicate its figures there in scores of other key cities where it is playing simultaneous engagements.

VIOLA DANA RETURNS

Viola Dana, the screen's biggest star in the early days of the Industry, will make a "come-back" in a Columbia two-reel comedy, titled "The Strange Case of Poison Ivy," a burlesque of life in the gay 'nineties. Miss Dana made her début for Edison in "Christmas Carol." Other successes of those days in which she was starred were "The Stoning," "Cossack Whip," "Revelation" and "The Chorus Girl's Romance."

CENTRAL AIRPORT
will bring Happy Landings to every Box Office

Exhibitors and members of the M-G-M staff photographed on the DOSS HOUSE set during a visit to Sound City, Shepperton

THE WEEK IN SCOTLAND

New Company to Build Oban Super—Burglary Epidemic Continues—Club Outing to Gleneagles

By Our Own Correspondents

LAST week the prospectus was issued for the Oban Playhouse, Ltd., a company which has been formed to erect a modern picture house on a site situated between Station Road and Argyle Square, Oban, at an estimated cost of £160,000. The share capital is £14,000, divided into 4,000 7 per cent. cumulative preference shares of £1 each and 10,000 ordinary shares of £1 each, the whole of which were offered for subscription at par.

The directors are Duncan M'Dougall, Dungorm, Oban, ironmonger (chairman); Duncan Macdonald, M.D., 2, Victoria Crescent, Oban; John William Elder Steedman, Braighleacainn, Oban, S.S.C.; John Starke M'Cowan, Loch Voil House, Oban; Fred Davidson Cowieson, Kilmarnock House, by Alexandria, Dumbartonshire; John Dick Brown, "Leantan Ruadh," Dennyloanhead.

The plans and construction of the new kinema are by Cowiesons, Ltd., Glasgow. Plans which have been approved by the Oban Dean of Guild Court, provide for a building seating 1,100 persons.

The site of the kinema is at present occupied by the Waverley Hotel, and work will start immediately. The kinema will probably be completed in July.

The promoter is J. Hamilton, of Glasgow, and the company is the Cowal Picture House Co., Ltd.

Bendon Offices Burgled

The epidemic of burglaries in Glasgow has extended from the kinemas to the film renters' offices. Following the unsuccessful raid on Gaumont's premises, the office of the Bendon Trading Company has been entered, and a cash-box containing some loose cash removed.

Helensburgh Hold-up

A hold-up took place in Helensburgh on Saturday, April 8. When Mr. and Mrs. W. H. Cumming, of the Tower Picture House, were on their way home on Saturday night, three masked men waylaid them. One snatched Mrs. Cumming's handbag and when she screamed the attackers bolted. Apparently it was thought that the bag would contain the day's takings of the kinema.

Cinema Club Luncheon

The Cinema Club luncheon, due for Friday last (Good Friday), had to be postponed. To the faithful few who turned up at the Georgic, the apologies of the club were tendered, and the hope expressed that they and all others will come back on Friday next (April 21), when the Committee will have Sydney Howard and other film stars to entertain and amuse them. One o'clock prompt at Peacock's Georgic, and no postponement this time!

Outing to Gleneagles

Tickets are now on sale for the annual day's outing to Gleneagles on Friday, May 5, and, as before, the inclusive cost for the whole day's outing is £1. Tickets may be had from members of the Executive, and it only needs the continuance of the present good weather to ensure a very successful day.

Midsummer Cruise

Tickets are also on sale for the club Sunday cruise on June 18, and all members are asked to do their utmost to make this another brilliant success.

Educational Efforts

The Scottish Educational Film Society, in conjunction with the Education Authority, is holding two special matinées for school children in the Regal Cinema, Sauchiehall Street, Glasgow, on Saturdays, May 6 and 27. Before each matinée a special programme, drawing the attention of the children to outstanding features of the film being shown will be distributed amongst the various schools. The programme will consist entirely of interest and educational films.

C.E.A. Meeting

A full report of the monthly meeting of the Scottish Branch C.E.A. held yesterday (Wednesday) in the Central Halls, Glasgow, will appear in next week's *Kine*.

New Dunoon Kinema

On Tuesday, April 11, Dunoon Dean of Guild Court passed plans for a new kinema to be erected on Argyle Street, Dunoon. The new house will have a total seating capacity of just under 1,000, and the estimated cost is about £10,000.

"La Scala Newsreel"

Manager Reed, of La Scala, Glasgow, has started a bright house magazine, entitled "La Scala Newsreel." To inaugurate the "Newsreel" an intriguing little competition was run in connection with the screening of "Rain." The object of the competition was to create faces out of the letters R A I N. Some very amusing results were sent in. The first prize was a three months' season ticket to the kinema admitting two.

Radio Trade Shows

Manager Marks, of Radio, announces the following Trade shows:—"Topaze" and "Sailor Be Good," on April 25; "The Past of Mary Holmes," on April 26; "Our Betters," on April 27. The super "King Kong" will be Trade shown on May 9.

P.D.C. Screenings

Manager Baker, of P.D.C., announces that the latest P.D.C. Majestic offering, "The Public be Hanged," will be Trade shown in Glasgow during the last week of the month. "Sing, Sinners, Sing," will follow shortly.

"Oliver Twist" Screening

Willie Mann, of Patné Pictures, Glasgow, informs us that his Glasgow Trade show of "Oliver Twist" will be held in the Regal, Sauchiehall Street, on Tuesday, April 25, at 11 a.m.

Former Kinemas Licensed

Last week Edinburgh Licensing Court granted licences to the Studio Theatre and the Masque Theatre, both of them formerly for many years picture houses. The Studio Theatre, now the home of repertory in the city, was formerly Pringle's Picture Palace, and the Masque was the Palladium in Fountainbridge.

REGISTER OF HOURS

SUNDAY OPENING PRECAUTIONS

Before Parliament rose for the Easter Recess, Sir Basil Peto inquired of the Home Secretary if, in view of the decision of the L.C.C. to waive the conditions for the granting of a licence to open kinemas on Sundays that each exhibitor should keep a register of the hours worked by each employee, what precautions would be taken, in the absence of such a register, to secure the observance of the conditions of labour on Sundays imposed by Clause 1 (1) (a) of the Sunday Entertainments Act?

Sir JOHN GILMOUR replied that he was informed by the L.C.C. that while they had decided for an experimental period not to require the licensee of a kinema to specify in a register the weekly hours of work of each employee, the licensee still remained under obligation to specify in the register the day of rest taken. Sir B. Peto would realise that in these circumstances the Council would be in a position to secure the observance of the condition of labour on Sunday imposed by Section 1 (1) (a) of the Sunday Entertainments Act, 1932. The Council had reserved the right to re-impose the full original condition if at any time this was found to be necessary.

FOX RESUMES PRODUCTION

BIG PROGRAMME KEEPS STUDIO BUSY

Five Within a Fortnight

IT is announced that the Fox Film Corporation has now resumed its regular and complete schedule of production.

The list of pictures, as originally scheduled by Winfield Sheehan, head of production, will proceed with only a few minor cast changes.

"Adorable," with Janet Gaynor and Henry Garat, and "Pilgrimage," featuring Henrietta Crosman, Marian Nixon, Norman Foster, Heather Angel, and Maurice Murphy, has already resumed production.

Also picking up the schedule as outlined before the national emergency, two more pictures have gone before the cameras. These are Lilian Harvey's first American starring vehicle, "My Lips Betray," with John Boles, El Brendel, Henrietta Crosman and Maude Eburne; and "5 Cents a Glass," which introduces Frank Craven, noted star and playwright, as a film director. Buddy Rogers and Marian Nixon will head the cast.

In addition, Jesse L. Lasky's third production for Fox, "The Power and the Glory," with Spencer Tracy, Colleen Moore, Ralph Morgan, and Clifford Jones, has been started.

Five Within a Fortnight

At regular intervals during the succeeding three weeks the schedule calls for the start of "I Loved You Wednesday," with Warner Baxter, Elissa Landi and Victor Jory; "Hold Me Tight," with James Dunn and Sally Eilers, and "My Dear," with Heather Angel, Una O'Connor, Herbert Mundin, Merle Tottenham, and Frank Atkinson.

"Berkeley Square," starring Leslie Howard and Heather Angel, and "The Worst Woman in Paris?" both Jesse L. Lasky productions, also are scheduled to start during this time.

Of major importance during this period will be a big special, as yet untitled, which has been in preparation ever since the completion of "Cavalcade," and which has the same scope as that epic.

A new portrait of Elizabeth Allen, the English actress, who will be seen shortly in M-G-M's screen version of SERVICE

"Zoo in Budapest" Ready to Preview

The first of the Jesse L. Lasky productions for Fox, "Zoo in Budapest," will soon be ready for preview, according to Rowland V. Lee, the director.

The picture is stated to have been one of the most difficult ever attempted in Hollywood because several hundred animals were required to reflect various moods and reactions to the human characters.

Amazon Comedy

Esther Muir and Gwen Lee have been added to the cast of "The Warrior's Husband," another Jesse L. Lasky production, in the rôles of flirtatious Amazon soldiers. The lady warriors "get fresh" with a pair of bachelors, who promptly apply for police protection.

"The Warrior's Husband" is a hilarious comedy dated in the time when women did the fighting and the men stayed at home to mind the children. Elissa Landi, Ernest Treux, Marjorie Rambeau, and David Manners are the principals.

Tracy and Eilers Teamed

"The Lady Cop" is the title of the new vehicle for Spencer Tracy and Sally Eilers, which will be made at the rejuvenated and rebuilt Fox Hollywood studio under the charge of Sol. M. Wurtzel, executive producer.

The "DAWN PATROL" of 1933

RICHARD BARTHELMESS

in

CENTRAL AIRPORT

TIMELY ARRIVAL OF "OLIVER TWIST"

Wonderful Opportunity for Exhibitors

"OLIVER TWIST," which will be Trade shown by Pathé next week, could not have arrived at a more opportune moment, for the public interest in Dickens' works has never been greater. The enormous demand for them—through the widespread advertising in three great National newspapers—is entirely unprecedented in the history of bookselling. The books are selling in hundreds of thousands, and the suppliers have been compelled to create entirely new organisations for their dispatch. One of the newspapers, so we are informed, had to take over an old munition factory as a packing warehouse. Dickens, far from being a dead number, is at the present moment probably the best seller of all time—and exhibitors won't need to have the moral pointed with "Oliver Twist" in the offing!

Herbert Brenon writes about the picture: "In all my experience as director of some of the greatest box-office productions, nothing that I have ever done has approached the enthusiasm and interest that have been displayed in the making of 'Oliver Twist.' I am proud of my name being associated with 'Oliver Twist.'"

The reception accorded "Oliver Twist" by the American Trade Press can be gauged by the following excerpts, all of which (exhibitors, please note!) stress the box-office value of the picture.

The *Film Daily*, in a featured article, said: "Looks like the surprise picture of this or any other season. . . . Any major producer could be proud to shout about it. . . . It has drama, thrills, emotional appeal, suspense, and tremendous heart-tug." The same paper headed its official review: "Ace entertainment with a wide appeal."

The *Hollywood Screen World* claimed that "'Oliver Twist' contains every essential ingredient of a smashing box-office success." This opinion is echoed by the *Hollywood Review*: "Exhibitors all over the country will make money with 'Oliver Twist.'"

COLUMBIA'S NEW PLAYER

GENE RAYMOND SIGNED

Gene Raymond, one of the most popular juvenile leading men of the screen, will play the masculine lead in "Rules For Wives" for Columbia, replacing Norman Foster, who was engaged for the rôle, but has since met with an automobile accident. "Rules For Wives" is one of the company's most important productions and will be placed in work immediately, under the direction of Eddie Buzzell. Fay Wray has been signed for the feminine lead. The story presents an entirely new character on the screen—a celebrated woman lawyer.

Jack Norworth, the veteran vaudevilie, stage and screen actor, the husband of Nora Bayes, will play the rôle of "Pa Perkins," in the latest Sunrise Comedy, "The Strange Case of Poison Ivy." Mary Carr plays "Ma Perkins" and Viola Dana the heroine in this travesty of the old-time melodramas.

Arthur Wanzer and Henry Wadsworth are to support Anita Page and Regis Toomey in "Soldiers of the Storm." Others in the cast include Barbara Barondees, Wheeler Oakman, Dewey Robinson, George Cooper, and Robert Ellis. D. Ross Lederman is directing.

Tully Marshall's Latest

Tully Marshall and Wallace Ford have been added to the cast with which Columbia is surrounding Bela Lugosi in "He Lived to Kill," by Willard Mack. Sally Blane was recently signed for the feminine lead and Ben Stoloff is directing.

Tully Marshall made his screen debut in 1916 as the star of "Paid in Full." Then followed featured rôles in such productions as "Intolerance," "The Covered Wagon" and "Merry Widow."

"FORTY-SECOND STREET"

TRIUMPH IN THE STATES

"Forty-second Street," the great dramatic musical romance, which is following "The King's Vacation" at the Regal, is doing remarkable business in America, where it is sweeping away all sorts of records.

Three hundred and more prints are now in current circulation throughout the States on first runs, a record which exceeds even that created by "I am a Fugitive." Ninety per cent. of the theatres playing "Forty-second Street" are holding the picture over for an extended run, another record that is without precedent.

"Forty-second Street" has run for four record-breaking weeks at the Strand, New York, to capacity business, and has been "standing 'em up" daily. It has already grossed nearly $200,000, and is scheduled for an indefinite run, after opening with a $50,000 week.

The New York critics have been unanimous in their praise. For instance, the New York *Daily News* declares that "Forty-second Street" should be a box-office smash-hit. Action every minute, packed into a full picture at a breath-taking pace. . . . Swift, snappy direction and a host of stars . . . peppy, punchy production. . . . It will do plenty to chase away the blues. . . . Completely satisfying entertainment. . . . Give yourself a chance to be brightened by looking and listening. You'll be rewarded!

WALLS AT WORK

A Lonsdale House-Party

Wilcox's 1880 Vienna Cafe

HISCOTT'S NEXT FOR BRITISH LION

By P. L. MANNOCK

I FOUND a full house-party at the Gaumont studio floor over the holidays on Tom Walls's drawing-room set for Frederick Lonsdale's "Never Come Back."

Carol Goodner, Leslie Perrins, Reginald Gardiner, Hartley Power, Anne Grey, Allan Aynesworth, Peter Gawthorne, and Mr. Walls himself were at work with others in a brilliantly lit and consequently tropically hot scene, which culminated in a formal, but strained good-night ensemble as most of those present trooped upstairs to bed.

OUTSIDE THE TOMB
Excitement of "The Ghoul"

Hayes Hunter was busy on "The Ghoul," on a picturesque garden ravine, in the depths of which was a stone Egyptian tomb with massive metal double doors.

Shouts and shots from within prefaced the sudden exit of Harold Huth, who desperately closed the doors behind him, nearly collapsed from the strain of a recent fight, and, collecting his frayed energies, staggered off. It looked very good.

On two chairs, watching, were Cedric Hardwicke, looking very Wimpole Street, and Boris Karloff, in his deathly, wrinkled make-up, who maintained a corpse-like inactivity.

"ORDERS IS ORDERS"
A Verbal Alteration

In future the title of this Walter Forde picture will be "Orders Is Orders." After a successful time at the Duke of York's Barracks, where the unit were favoured by the weather, they are back again in the studios at work upon the scenes in the Colonel's quarters.

One unusual film star appears in these scenes—Miss Jane Carr's dog. At the hands of the make-up man, his whiskers are brushed and his eyes made up to prepare him for the ordeal of the camera.

CYRIL MAUDE
Demanding Admission

On the "Orders is Orders" set, the Colonel, Cyril Maude, strode up to a locked gymnasium and peremptorily, but fruitlessly, demanded admission. Mr. Maude is going to be very funny in this Army film farce.

Charlotte Greenwood, Ian Hunter and others of the cast were also being handled by the apparently irresponsible, but actually meticulous, Walter Forde.

SCHLICK'S CAFE
Big "Bitter Sweet" Set

Herbert Wilcox is now busy on a very large "Bitter Sweet" set at B. and D., representing the interior of Schlick's Café in Vienna in the 1880 period.

Anna Neagle and Fernand Graavey, the principals, are there as the house's professional dancing partners.

L. P. Williams has designed the set in ivory and gold, with red plush drapery and furniture, and it is illuminated by 200 oil lamps.

Miles Mander is now cast for the heavy rôle of Captain Lutte, whose duel with the hero ends the sequence in bitter tragedy.

The "Ladies of the Town" number is being utilised, and Kay Hammond and Dorothy Robinson are among the damsels singing it. Also, Ivy St. Helier sings her quaint foreign chanson.

Some 200 extras have been at work this week, beamed on by the genial Clifford Heatherby as the café proprietor.

FRED DUPREZ
Cigars and Cutlets

Fred Duprez, the popular American comedian, who made the acquaintance of B.I.P. when his production, "My Wife's Family," was translated into a film at Elstree, is now playing two parts simultaneously in current productions.

In "Heads, We Go!" he is a Press agent to a film star played by Constance Cummings, and in "The Mummers" he is an American film producer "doing Europe" with his daughter. Duprez states that he does not find his two rôles confusing, but he is certain that he will soon be a dyspeptic. As the Press agent he has to chain-smoke cigars, and though noted for always having a Havana in his mouth, he is having more than treble his daily ration. Recently between cigar scenes he had to sit down and demolish a dozen cutlets in a comedy scene for "The Mummers." Having chain-eaten the cutlets he returned to "Heads, We Go!" to find more cigars lined up.

LESLIE HISCOTT'S CAREER
A Beaconsfield Contract

Leslie Hiscott, the young film director who has now signed a long-term contract to direct a number of important productions for the British Lion Film Corporation at the Beaconsfield studios, was once a law student at Cambridge.

From the Varsity he went straight into the war, and after passing through the infantry, artillery, signallers and Air Force, finished up, as he expresses it, "to his horror and shame," in the Air Ministry.

On being demobbed, he failed to find work in England, so he went to Italy and got a small part in an Italian film.

He returned to England as a scenarist for the Stoll company, and worked with Thomas Bentley at the Islington studios with George Fitzmaurice, for Goldwyn with Maurice Tourneur, in Paris with Henri Roussel and Raquel Meller, again with Fitzmaurice in Italy, and at Islington with Graham Cutts.

In addition, Hiscott acted as production manager for Famous-Players-Lasky in Paris, and latterly directed at Twickenham.

His next picture for British Lion will be "Passports to Paradise," a dramatic and original drama by Scott Darling.

"THE STICKPIN"
A British-Lion-Fox Melodrama

The current British Lion melodrama, "The Stickpin," which is being directed by Leslie Hiscott, for release by Fox, was scheduled for completion on Wednesday.

In addition to Henry Kendall, Betty Astell, Francis Sullivan, Lawrence Anderson, and Gordon McLeod, the cast has been considerably strengthened by the inclusion of Pope Stamper, Jack Carlton, Hugh Ardale, and Allen Rose.

NEW STOLL FLOOR
Cricklewood Improvements

The Stoll studios at Cricklewood are signalising their return to activity by inaugurating a new floor, which Oswald Mitchell has nearly completed. Also, some back-projection advances have now been perfected.

This week the Argyle unit on "Love's Old Sweet Song" took possession, under the direction of Manning Haynes.

BOVINE STARS
Cows Don't Care

A film studo is essentially a workshop and rarely a place of beauty, but at the B.I.P. Studios there is one lovely feature, an acre of ornamental garden fronting the main studios, which is preparing now to blossom like a rose. The studio folk cherish it dearly. Alas, a fit of temperament thrown by three bovine stars have nearly wrecked Elstree's beauty spot, and the studio is plunged in grief.

Patsy, Pansy and Pearl, three handsome cows, were cast for "walk on" parts in Norman Lee's new film, "The Pride of the Force." With such a popular star in the film as Leslie Fuller, the three "extras" from down on the farm should have had no complaints, but they developed "temperament" for a whole day.

AT ISLINGTON
"It's a Boy"

Considerable progress has been made on this picture, at Islington. It is directed by Tim Whelan, and stars Leslie Henson with Edward Everett Horton, and Albert Burdon.

Joyce Kirby, one of the "baby" stars who appeared in "The Midshipmaid" and in "Britannia of Billingsgate," will here have her first big part.

SAVILLE STARTS
"I Was a Spy"

Work on "I Was a Spy," directed by Victor Saville, began last Saturday and continued over the week-end. The scenes in the town commandant's (Conrad Veidt) office are to be shot first.

It is here that the spy, Marthe (Madeleine Carroll), walks into the trap that leads to her arrest. She comes to claim a watch, found near the scene of an exploded dump, and advertised as taken from a soldier caught looting.

The cameraman for this picture is William Van Engen, the American who has previously worked at Teddington.

ROSMER SHOOTING
"Channel Crossing"

The unit continues to work on the cross-Channel route on the s.s. *Canterbury*. Precariously perched on a specially constructed platform of tubular scaffolding projecting from the bows, the cameramen have already amassed a perfect library of shots.

Milton Rosmer is directing.

A scene from WALTZ TIME, lately completed at the G.-B. studios, and starring Evelyn Laye

As Good as Its Word

SELO Ciné Service

The recent 'race against time' episode—when supplies of Selo Panchromatic Negative, urgently needed to complete an important production before contracts ran out, were specially delivered by aeroplane at 3.15 in the morning!—has done much to emphasise the Selo interpretation of the word Service.

At headquarters, in National House, Wardour Street, Selo Ciné Service places at the disposal of the Ciné industry the entire technical resources of the Ilford group of companies. The fullest possible help and advice is offered upon all questions relevant to the use of sensitised materials. A complete range of such materials is held always in stock.

SELO Panchromatic Ciné Negative

Every week brings forth fresh evidence in support of the claim that the new SELO PANCHROMATIC NEGATIVE STOCK is the finest Stock available.

Alone amongst negative films Selo Panchromatic was able to overcome successfully the difficulties raised by dust and gloom at the recent "shooting" of night scenes at a dirt-track meeting.

Selo Panchromatic, in spite of increased speed, affords an actual reduction in grain size. Possessing great latitude and consistency it has remarkably even colour sensitivity. And it is British.

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In the Courts

ORGANIST SUES PAIGNTON OWNER

DISMISSED WITHOUT PROPER NOTICE

THAT he was summarily dismissed because he continued to make speeches at the organ after being told not to do so, and for refusing to play to a non-synchronised record without a rehearsal, was the reply of the proprietors of the Paignton Palladium when Melbourne Holman, organist, Torquay, sued them at Torquay County Court, on April 10, for £4 10s., one week's salary, and £54, three months' salary in lieu of proper notice.

W. R. Tree, manager and director of the Paignton Palladium, said that during the first week the house was open defendant, after playing, made speeches praising the organ and saying he was a Devon man. Witness told him to stop, and defendant did so for some time, but then started again. The making up of the musical programme was left, as a rule, to the organist, who usually had fifteen minutes in which to perform.

William Wallace Poovah, chairman of directors, said that in one of his speeches plaintiff said that the organ was out of tune. Regarding the actual incident leading up to the dismissal of plaintiff, witness said he asked him about the non-synchronised record that he should have played that afternoon, and plaintiff replied, "It's off." Witness said "On whose instructions?" and plaintiff replied that it was on his own.

Witness asked plaintiff whose orders he was going to obey during the three months of his notice, and he replied that he would obey his own orders. It was not until the day following that on which plaintiff left that a substitute organist was obtained.

Judge W. B Lindley reserved judgment, which it is understood will be given at his next sitting at Torquay one month hence.

CHILDREN SEE 'A' FILM

SHOEBURYNESS EXHIBITOR FINED

A fine of £5 was imposed on William Robert Eve, of Tyrone Road, Thorpe Bay, proprietor of the Palace Cinema, Shoeburyness, at Southend County Police Court, on Wednesday, for allowing children under the age of 16 to see an "A" film, "What Price Hollywood?"

It was stated that the prosecution was the first of its kind taken in the county of Essex. A number of warnings had been given to the proprietors of kinemas and it was asked that the bench should impose a fine sufficient to make the case a serious warning to all kinema proprietors.

Mr. Bestley said that at the time this film was shown there was a jungle film in the same programme, which proved a great attraction to the local children. Mr. Eve was away from the kinema and the details relating to the class of the films were locked up in his office. The person temporarily in charge had no means of checking the films.

A FAREWELL TO ARMS

PARAMOUNT'S THRILLING LOVE DRAMA

Paramount will present at the Carlton to-day (Thursday) what has been described as the supreme love story of the screen. "A Farewell to Arms," brought to life under the inspired direction of Frank Borzage.

Helen Hayes, Gary Cooper and Adolphe Menjou play the leading rôles and the film has provided these three sterling artistes with their greatest acting opportunities to date, according to advance reports about the picture.

Set among the stirring spectacle of conflict, the intensely moving love drama of the care-free lieutenant Henry and Catherine Barkley is enacted with all the pathos and thrilling beauty that Ernest Hemingway has put into his widely discussed and sensationally popular story.

63 PER CENT. BRITISH FILMS

WELSH KINEMA CLAIMS RECORD

The management of the Coliseum, Brecon, has made much in local publicity of its use last year of 63 per cent. of British films in their exhibits. The average use in kinemas of British films was shown by returns to be 23 per cent., against the compulsory quota minimum of 12½ per cent., and the Coliseum claims to have the highest percentage of British films used in Wales.

Clark Gable and Helen Hayes, who are featured in WHITE SISTER (M-G-M), which is being retained at the Empire next week

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing April 24.

London

Adelphi.—"Kid From Spain" (U.A.).
Alhambra.—"The Big Cage" (Universal).
Astoria.—"Frisco Jenny" (First National) and "Virtue" (U.A.).
Capitol.—"State Fair" (Fox).
Carlton.—"Cynara" (U.A.).
Coliseum.—"King Kong" (Radio).
Davis, Croydon.—"Soldiers of the King" (W. and F.) and "Illegal Divorce" (Fox).
Dominion.—"The Mummy" and "They Just Had to Get Married" (Universal).
Empire.—"White Sister" (M-G-M).
Marble Arch Pavilion.—"F.P.1." (W. and F.).
Metropole.—"The Match King" (First National) and "The Sporting Age" (U.A.).
New Gallery.—"Blarney Stone" (W. and F.).
New Victoria.—"The Mummy" and "They Just Had to Get Married" (Universal).
Stoll.—"Love Me To-night" (Paramount) and "Soldiers of the King" (W. and F.).
Tivoli.—"Cavalcade" (Fox).

Birmingham

Forum.—"Rain" (U.A.) and "Money Talks" (Wardour).
Futurist.—"Trouble in Paradise" (Paramount).
Gaumont Palace.—"It's a King" (W. and F.) and "Strange Adventure" (P.D.C.).
Scala.—"Say It With Music" (W. and F.).
West End.—"Son-Daughter" (M-G-M) and "The Unwritten Law" (P.D.C.).

Bradford

Morley Street.—"Tess of the Storm Country" (Fox).
New Victoria.—"Yes, Mr. Brown" (W. and F.) and "Beneath the Sea" (P.D.C.).
St. George's Hall.—"Faithless" (M-G-M) and "The Crooked Circle" (Gaumont).
The Empire.—"Son-Daughter" (M-G-M) and "They Just Had to Get Married" (Universal).

Bristol

Empire.—"Men of Steel" and "The Last Man" (U.A.).
Hippodrome.—"You Said A Mouthful" and "Paris" (First National).
King's.—"Rain" (U.A.).
New Palace.—"Call Her Savage" (Fox).
Regent.—"Flesh" (M-G-M).
Stoll.—"Mr. Robinson Crusoe" (U.A.).
Triangle.—"Men of Steel" and "The Last Man" (U.A.).
Whiteladies.—"Rain" (U.A.).

Edinburgh

Caley.—"Sport Parade" and "Men Are Such Fools" (Radio).
New Picture House.—"Prosperity" (M-G-M) and "Beneath the Sea" (P.D.C.).
Palace.—"Blessed Event" and "The Blind Spot" (Warner).
Playhouse.—"Rain" (U.A.).
Rutland.—"Yes, Mr. Brown" (W. and F.).
St. Andrew Square.—"Yes, Mr. Brown" (W. and F.).
Synod Hall.—"Say It With Music" (W. and F.).

Glasgow

Coliseum.—"I am a Fugitive" (Warner).
Cranston's.—"Let Me Explain, Dear" (Wardour) and "Mototo" (Pathe).
Grand Central.—Mon., "The Big Broadcast" (Paramount); Thurs., "Sleepless Nights" (Wardour).
Green's Playhouse.—"Guilty As Charged" and "That Night in London" (Paramount).
La Scala.—"Prosperity" (M-G-M).
New Savoy.—"Trouble in Paradise" (Paramount) and "With Williamson Beneath the Sea" (P.D.C.).
Regal.—"I am a Fugitive" (Warner).
Regent.—"Yes, Mr. Brown" (W. and F.).
The Picture House.—"Trouble in Paradise" (Paramount) and "With Williamson Beneath the Sea" (P.D.C.).

Leeds

Paramount.—"Bitter Tea of General Yen" (U.A.) and "Hot Saturday" (Paramount).
Majestic.—"Son-Daughter" (M-G-M).
Scala.—"Call Her Savage" (Fox) and "Unwritten Law" (P.D.C.).
Rialto.—"Two Against the World" and "Street of Women" (Warner).
Tower.—"Tiger Shark" (First National).
Assembly Rooms.—"Tess of the Storm Country" (Fox).
Coliseum.—Mon., "Mask of Fu Manchu" (M-G-M); Thurs., "Air Mail" (Universal).

Liverpool

Forum.—"I Am a Fugitive" (Warner).
Futurist.—"That Night in London" (Paramount).
Palais de Luxe.—"Faithless" (M-G-M).
Prince of Wales.—"Their Night Out" and "Wings Over the Andes" (Wardour).
Scala.—"The Crash" and "Three On a Match" (First National).
Rialto.—"You Said a Mouthful" (First National).
Royal Hippodrome.—"You Said a Mouthful" (First National) and "Unwritten Law" (P.D.C.).
Trocadero.—"Fast Life" (M-G-M).

Manchester

Deansgate.—"Three On a Match" (First National).
Gaiety.—"Deception" (U.A.).
New Oxford.—"Prosperity" (M-G-M).
Paramount.—"Trouble in Paradise" (Paramount).
Piccadilly.—"Pier 13" (Fox).
Theatre Royal.—"Bill of Divorcement" (Radio).

Newcastle

New Westgate.—"Son-Daughter" (M-G-M) and "Come on Danger" (Radio).
Paramount.—"70,000 Witnesses" (Paramount) and "Just My Luck" (W. and F.).
Pavilion.—"It's a King" (W. and F.).
Queen's Hall.—"It's a King" (W. and F.).
Stoll.—"This Sporting Age" and "Invisible Power" (U.A.).

Sheffield

Albert Hall.—"Call Her Savage" (Fox) and "World, Flesh and the Devil" (Radio).
Central P.H.—"Desert Song" (Warner).
Cinema House.—"Madchen in Uniform" (Nat. Dis.).
Electra Palace.—Mon.: "Here's George" and "Wyoming" (P.D.C.); Thurs.: "Fires of Fate" and "Josser on the River" (Wardour).
Hippodrome.—"Hounds of Zaroff" (Radio) and "Money Talks" (Wardour).
Regent P.H.—"It's a King" (W. and F.) and "Guilty or Not Guilty" (P.D.C.).
Union Street.—"Tiger Shark" and "Little Fella" (First National).

BOLTON PIONEER'S DEATH

The death occurred, on April 10, of J. T. Atkinson, of Radcliffe Road, Bolton, aged 84 years, who is claimed to be the first man to introduce "moving pictures" in Bolton, first at the Emnire. He also showed films at the Buffet, Churchgate. He was one of the promoters of the Empire Theatre, Hanley.

UNIVERSAL'S COMEDY TEAM

SLIM AND ZASU'S BIG SUCCESS

THAT Universal have definitely decided to establish a powerful comedy team in Slim Summerville and Zasu Pitts is evident from the fact that the couple's third co-starring laughtermaker, "Out All Night," has been set for Trade show, and their fourth, "Alaska Bound," is now in production. "Out All Night" gets off to a flying start right away with a cameo of Slim as 'a pampered 'mamma's pet,' a supposed weakling who is never allowed to act or think for himself. When he is accidentally locked in a store one night—alone with a girl (played by Zasu Pitts)—his scandalised family force him to marry her. The honeymoon is a riotous failure, however, because 'mamma's pet' needs looking after—and mamma goes, too!

"The great climax in which Slim is made to prove himself a man finds our hero chasing gangsters through a city at breakneck speed, braving the dangers of Chinatown's low dens and fighting all and sundry to rescue his wife.

"Possibly the funniest episode in the picture is the burlesque all-in wrestling match Slim indulges in with a Chinatown thug. In addition to Slim and Zasu, brilliant performances, it is said, are given by Laura Hope Crews, as the mother, Shirley Grey, Alexander Carr, and Rollo Lloyd.

A scene from A KISS BEFORE THE MIRROR (Universal), starring Nancy Carroll and Paul Lukas

"A Kiss Before the Mirror"

"A Kiss Before the Mirror," which is due at the Prince Edward Theatre on Thursday, April 27, at 8.30 p.m., was produced by James Whale, the director of many notable successes since he arrived in Universal City. It is based on Ladislas Fodor's Continental stage success, and has produced what is claimed to be his most outstanding success. It is a strong human drama of the unhappy marriages of two wealthy and socially prominent men, and the setting is laid in Vienna.

Karl Freund's photography is said to be a high-spot of the picture, the cast of which includes several stars. Nancy Carroll, Paul Lukas, Gloria Stuart, Frank Morgan, Charles Grapewin, Walter Pidgeon, Donald Cook and Jean Dixon are all prominently cast.

A musical theme is an introduction which achieves undoubted success, a waltz in the Viennese manner which adds greatly to the romantic and dramatic atmosphere of the picture.

"ADORABLE"

CAST ADDITIONS

A strong supporting cast is being assembled for Janet Gaynor and Henry Garat in "Adorable," Fox Film romantic comedy with music, which marks Garat's debut in American pictures.

Herbert Mundin has the rôle of the detective; C. Aubrey Smith, the prime minister; Blanche Frederici is a countess; Hans von Twardowski, the prince; James Marcus, the cook; Barbara Leonard, the maid; Edward McWade, a lackey, and Sterling Holloway, a valet.

Richard Whiting, the well-known composer, who has written scores for Maurice Chevalier films, as well as many stage musical comedies, will be responsible for the musical scores in this picture.

LEOMINSTER CHARITY ALLOCATION

The Leominster Bill having gone through both Houses of Parliament, J. Barclay Binmore has made application of the local magistrates to open the Leominster Picture House on Sunday, April 23.

On the question of how much should be allocated to local charities, the magistrates stated that they were still at a loss to decide, as it appeared that special information still had to be received from Whitehall on the subject. It was decided, after lengthy discussion, to grant a licence to open on Sundays until June 30, when the matter would again come before the Bench for further consideration.

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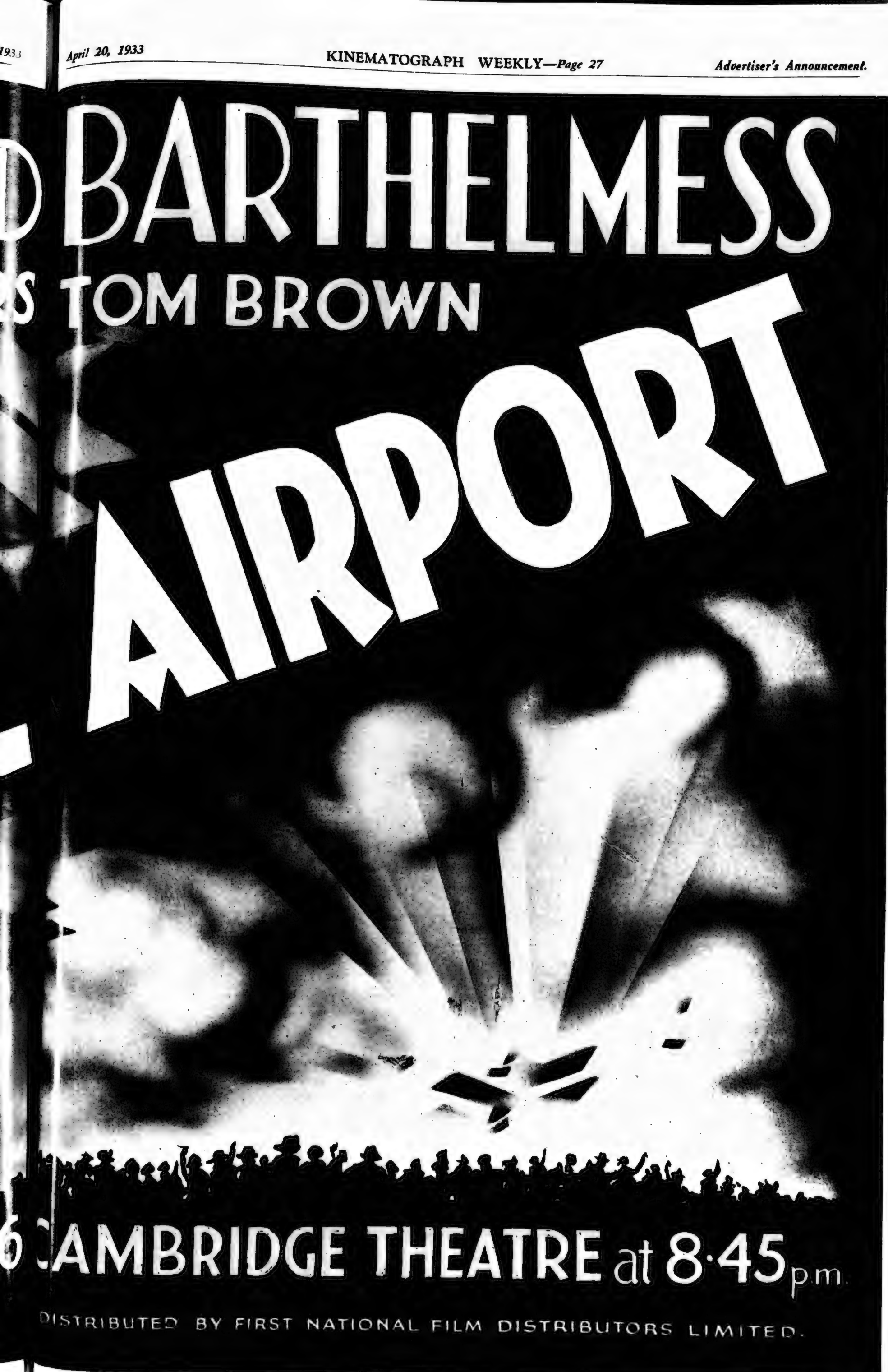

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BIRMINGHAM. Friday, 5th May, at 10.45 a.m. The Scala, Smallbrook St.

LEEDS. Tuesday, 9th May, at 11 a.m. The Scala, Albion Place.

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From one of London's Supers—

22nd February, 1933.

Dear Sir,
I would like to congratulate you on the 1933 issue of the "Kinematograph Year Book." Although it has only been in my possession a few days, I have already found it useful in a score of ways. The more one studies its pages the more one marvels at the wealth of information it contains. It is a veritable encyclopædia of the film industry, abounding in data and invaluable to everyone connected with the trade. Without hesitation, I would say it is a work of reference which, in particular, no cinema manager can afford to be without.
Wishing you every success for the future.

Yours faithfully,
(Signed) R. S. SOWDEN,
General Manager.

And the provinces find it just as useful.

25/2/33.

"If the 'Kinematograph Year Book' for 1933 is ready, please forward me one, as I am lost without it."

E. TAYLOR,
Star Cinema, Blackburn.

From a Manufacturer—

Dear Mr. Rayment,
May I presume to congratulate you, Mr. Carter, and colleagues, on the 1933 Year Book, a copy of which has just reached me.
The first thing that strikes one on opening is the amazing amount of information which it contains, and the second is the concise manner in which it is all tabulated.
I think the index tabs are a great improvement.
With best wishes for its continued success.

I remain, yours very truly,
F.L.C.T., Publicity Manager.

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MODERNISM IN KINEMA ARCHITECTURE

THE CORRECT EXPRESSION OF FUNCTION

At the meeting of the Junior Institution of Engineers, held on March 24, under the chairmanship of Sir Alexander Gibb, G.B.E., C.B., a paper was read by J. R. Leathart, F.R.I.B.A., and copiously illustrated by projections of ancient and modern structures on "The Foundations of Architectural Design."

He emphasised the fact that modernism in architecture as exemplified by the work of such men as Mendelssohn, the designer of kinemas in Germany, Gropius, Le Courbousier and Mallet Stevens was concerned with the stark expression of conditions arising from constructional form without striving for that objective æsthetic quality which is the attribute of true architecture in its highest sense.

Functionalism

Supporters of the extreme modern school claim that the rigid expression of constructional form has within it the essence of beauty and that there is no need of adventitious adornment of the structure at all, in fact, to be super-consciously truthful is to be beautiful. The lecturer considered such a creed should delight engineers in whose productions the fitness of each part for its purpose was an essential factor.

It was an almost invariable paradox that the work of a trained architect tends towards a simple and orderly arrangement of engineering units in decorative treatment, whereas an engineer almost inevitably produces a riotous architectural veneer to the structure if left with a free hand.

Steel as Load Carrier

Two broad constructional principles existing in multitudinous variety persisted until a greater revolutionary epoch occurred —the iron or steel skeleton as a load carrier. The vital change in this method of building lay in the transference of the constructional design and control from architect to engineer. Whereas previously, an architect had planned and designed the construction and architectural treatment of his building, this comprehensive sphere of activity was curtailed in the larger type of building to planning and architectural treatment only.

So long as steel-framed buildings preserved a semblance of recognised architectural character in the treatment of the envelope walls the architects' function was justified, but with the recent development of what is termed "functionalism" where the structural form is the basis of expression, there are some who contend, that, as the engineer is responsible for the structural form, it is but a logical corollary that he should also be responsible for the design.

Architect and Engineer

In comparing buildings which the lecturer considered typical of the designs of an engineer and an architect, he considered the latter demonstrated the fundamental fact that a man trained as an architect must inevitably produce work of a higher æsthetic order than one who has not been so trained.

In conclusion, the lecturer recalled the late John Belcher's credo of essentials in architecture. He divides essentials into three categories: Principles, qualities and factors; the principles are truth and beauty. The qualities are strength, vitality, restraint, refinement, repose, grace, breadth and scale; the factors are proportion, light and shade, colour, solids and voids, balance and symmetry.

PRESS-TIGE

We attended the Press showing of "State Fair." A scene in the story depicts one of the characters producing a card and saying "Press" when asked for his ticket on a scenic railway. The crack was the occasion for a burst of uproarious laughter from the audience. We suspect a conscience.

The Observation Window

"King Kong" Camera Work

B.K.S. Secretary Visiting S.M.P.E.

One Man, One "Mike"

"KING KONG" is the subject for general conversation in filmland. Its thrills are the centre around which most of the talk spins, but for the technician the clever trick camera work is no less widely commented upon than the story with its huge animals and its numerous sensations.

THE various saurians and the huge ape have a kind of reality which is most impressive, and bring to mind the giant dragon of "The Nibelungs" a few years ago. One had sympathy somehow with the dragon, but the "King Kong" beasts are terrifying.

BUT the most wonderful technical work was that performed by the camera, and even now one is set longing to know how some of the effects were obtained. In this direction the film itself was much more impressive than the publicity stills provided.

THESE somehow failed to give any idea of the quality of the film itself. Stills of such a subject must be very difficult to get, but an enlarged film "frame" specially selected, would have given a far better idea of the film than the stills which were obtained.

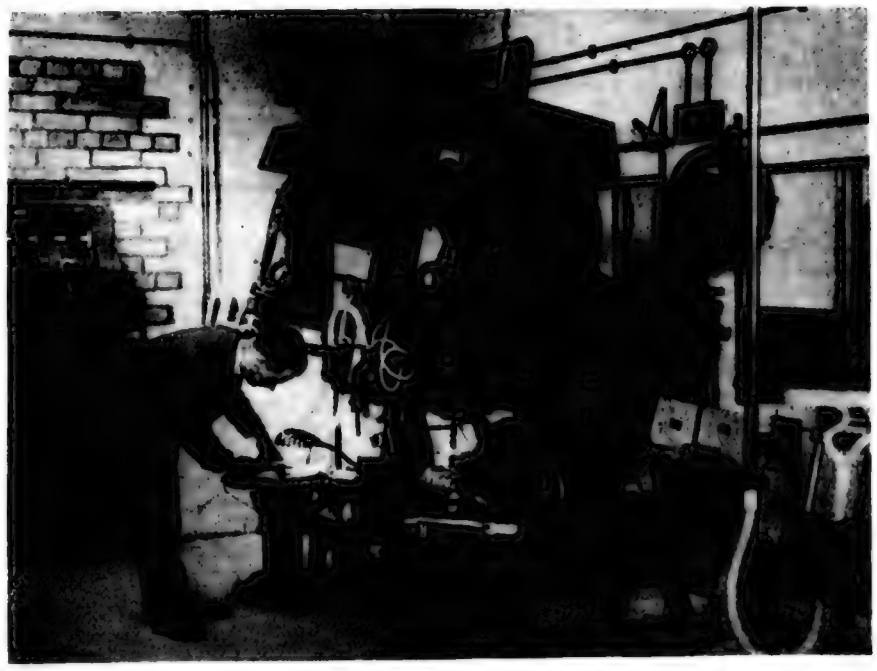
THE Underground station at Charing Cross was used last week for a demonstration of Dunlop products. The thousands of people using the station gave the exhibits keen attention, especially the new Dunlopillo material which is being widely employed for mattresses and theatre seating.

PAUL KIMBERLEY left for New York on Wednesday of last week, and expects to pay a visit while in America to the Society of Motion Picture Engineers' spring meeting in New York. The S.M.P.E. is making an inventions exhibition a special feature of the meeting, and this should be found of great interest.

A "MIKE" apiece is being used in close-up conversations in Paramount Hollywood studios. The two microphones are used when the volumes of the voices of the two players are so different that they cannot be captured properly with one "mike," according to Jack Goodrich, recorder on the set of Vina Delmar's "Pick Up," featuring Sylvia Sidney and Georgs Raft, at the Paramount studios. Each "mike" is especially placed, aimed and adjusted so it will catch the voice of but one of the players.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The projection room of the Reo, Fazakerley, Liverpool, recently opened, which is equipped with Kalee projectors and has British Talking Pictures sound system installed

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TRANSFORMERS IN THEORY AND PRACTICE

W. E. ENGINEER'S HELPFUL GUILD LECTURE

THE following is a more detailed report than that printed in last week's *Kine.* of the address given on Sunday, April 9, by Ernest A. Royles (W.E. engineer for Liverpool district) to the members of the Liverpool Court of the Projectionists' Guild.

Mr. Royles first emphasised that in transformer design there was great need that close attention be given to minimising the following sources of current loss.

These are:—

(1) Resistance losses, or, as they are more usually called—copper losses; (2) eddy current losses; (3) magnetic leakage; (4) hysteresis losses.

The above sources of loss apply to any transformer, be it one used in power work or in speech amplification, but, one or two other sources of loss become of considerable importance in audio frequency work, and these will be discussed at a later stage. Copper losses are those losses due to the ohmic resistance of the primary and secondary windings.

Eddy Currents

As the core of a transformer is a conducting substance and is in a constantly changing magnetic flux, it will have currents induced into it, and these currents may reach quite a considerable value. They are termed eddy currents.

This source of loss is minimised by building up the core of the transformer with thin sheets of ferro-magnetic material, the sheets being insulated from each other. Such a core is said to be laminated and its effect is to reduce the eddy currents.

Leakage Flux

In a perfect transformer all the lines of flux produced by the primary would link with the secondary windings, and *vice versa*. Some lines of flux take a path through air, and are thus waste energy. Such waste is termed the leakage flux.

If a coil wound on a core of magnetic material has a current gradually increasing in value passed through it, there will be a certain value of flux produced, depending on the instantaneous value of the current. Now, if the current be decreased to zero the core retains some residual magnetism. If the current be increased in the reverse direction (as happens in the case of alternating current) a similar process takes place.

It will, therefore, be realised that the magnetisation lags behind the magnetising force, i.e., the current. During magnetisation, energy is supplied which cannot all be recovered during the process of demagnetisation. The energy lost is spent in useless heating of the core. Hysteresis, meaning "lagging behind," is the name given to this energy loss.

Methods of reducing this source of loss include the alloying of a small quantity of silicon with the iron. In spite of all the above sources of loss the transformer of to-day has a very high efficiency usually in the neighbourhood of 95 per cent.

Speech Amplification

In the design of a transformer to be used for speech amplification, other factors, in addition to those enumerated, creep in. In such a transformer the frequencies dealt with are of the order of thousands of cycles instead of the low frequencies used in power supply and such-like work.

At these high frequencies the eddy current losses increase, for, as the frequency increases, the eddy current losses increase also. Nickel-iron and other alloys are being used to overcome this source of loss. Such alloys have a very high permeability and hence a high primary inductance, a very desirable feature in audio frequency transformers, is obtained. The permeability, however, is high only if the primary current is kept low. In using such a transformer means are taken whereby the D.C. current flowing in the anode circuit of a, value, functioning as a low frequency amplifier, is "shunted" away from the primary.

Core Saturation

This brings another factor for consideration. In an iron-cored coil, for example, the primary of a low frequency transformer, if a D.C. current be flowing, there will be a certain degree of magnetisation produced of the core, and care must be taken that the speech currents do not rise to such a value as to produce saturation of the core, which would cause a distortion of the wave form of the voltage induced into the secondary winding.

Appropriate atmosphere for GRAND HOTEL (M-G-M) was created at the Savoy, Dublin, by the conversion of the foyer into a modern hotel foyer

DUBLIN WELCOMES "GRAND HOTEL"

Opening Performance at Savoy and Great Spectacle attended by Government Ministers

AMAZING CROWD SCENES

AN intensive campaign marked the efforts of Publicity Manager Desmond V. Rushton, when he put over "Grand Hotel" (M-G-M) at the Savoy, Dublin, a super-kinema seating 3,000, which is under the general management of Desmond Murphy.

It was decided to make the opening a grand première along the lines adopted by Hollywood for a première (a number of which D. V. Rushton attended during his eight years' residence there). The entire foyer of the Savoy was transformed into a modern hotel lobby, the colour scheme being black and silver. Specially designed cash desks were installed, and the girl cashiers were dressed in smartly cut dinner jackets. At the top of the grand staircases, leading to the grand circle, kiosks were placed for the sale of candy, cigarettes and foreign periodicals.

A section of the grand circle was reserved for Government Ministers, members of the Diplomatic Corps, leading dignitaries and prominent citizens, who received special invitations for the occasion.

The façade of the building was decorated with large oil paintings (10 ft. by 6 ft.) of the heads of the stars of the cast—these were designed and executed in the Savoy's own studios.

Cables of congratulations were received the morning of the première from Joan Crawford, Wallace Beery, John and Lionel Barrymore, and Lewis Stone. These were made into a trailer, which appeared on the screen prior to the showing of "Grand Hotel" that evening, and caused quite a sensation.

The large crowds which thronged the streets to watch the arrivals were held back with gold bullion ropes held by a dozen Express Messenger boys. Searchlights mounted on the roof parapet lit the sky, and powerful arcs illuminated the front of the theatre.

A microphone was mounted at a corner of the central registration desk, where the guest book (similar to a hotel register, the cover of which was embossed in green and gold, with the words "Souvenir of the Première Showing of Grand Hotel at The Savoy, Dublin, February, 1933") lay open. Distinguished guests were asked to sign this book, and then invited to say a few words into the microphone to the assembled thousands outside.

Desmond Rushton broadcast from this "mike" a running commentary on the picture, personal experiences with the stars—anecdotes of Hollywood, etc., knowing that every listener to the broadcast was a potential customer.

Special programmes were printed for the occasion, furnished with printed slips with pencil attached, suggesting that patrons write their opinion of the picture, which were collected at the conclusion of the performance.

Stories and pictures of the big opening night and of the film appeared in all the leading papers.

INGENIOUS TIE-UP
Selling "Old Dark House"

Bernard Withers, manager of the Broadway, Birmingham, adopted a new angle in exploitation for the screening of "Old Dark House" by tying up with the "Suburban Homes" housing enterprise, who loaned a model house which was erected in a shop window near the theatre, and formed the centrepiece, over which was a cut-out with the film title surmounted with a large head of a woman and two smaller heads of stars in the cast In addition to details of Suburban Homes, there were distributed a large number of throwaways representative of a house sale, stating:—

"A Fine Freehold House, known as 'The Old Dark House,' will be offered for sale or let at a very low figure to any person who can supply the estate agents with suitable references, together with a doctor's certificate as to state of nerves, etc." Then followed other items, concluding with the note: "Tickets to view may be obtained from the box-office at the Broadway."

During the days of screening piles of heterogenous articles were exhibited, with the wording, "These were found in the Broadway Cinema after patrons had witnessed the picture, 'The Old Dark House.'"

HOUSE FRONT AS CAVE
'Maid of the Mountains' Boost

C. L. Harrison, of the Waldorf Cinema, Sparkbrook, Birmingham, believes in letting the public know what he has to show, especially with the theatre front display this week for "Maid of the Mountains" (Wardour). This caused great attraction throughout the district. The whole of the front of the house was camouflaged to represent a cave setting, around which large cut-outs of the leading players were arranged representative of their respective film parts, and large framed coloured stills were worked into the scheme.

This was further augmented by two window displays tying up with music and records, together with a special vocal prologue from the stage by two well-known B.B.C. artists.

DISPLAY OF STOCKINGS
Tie-up "For Million Dollar Legs"

B. G. Higham, manager of the Elite Theatre, Bordesley Green, Birmingham, aroused interest in his screening of "Million Dollar Legs" (Paramount) by a window display of stockings at the local Woolworth emporium. Stills and cut-outs were interspersed to good effect, whilst in the centre of the display was an announcement: "Woolworth Hose has covered millions of legs at less than a dollar—our price 6d. each—purchase your hose now, then visit the Elite and see 'Million Dollar Legs.'"

For "Here's George" (P.D.C.), Manager Higham arranged a number of out-size George Clarke heads at various vantage points in the fover, with cut-outs from 12- and 6-sheets.

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BIRMINGHAM PUBLICITY FOR "I AM A FUGITIVE"

A FINE lobby display was arranged by E. C. Colman, of the Forum, Birmingham, for "I Am a Fugitive from a Chain Gang" (Warner).

The display consisted of three cut-out figures of convicts chained together, feet, hands and necks; these figures were utilised in place of the usual still frames on the wall of the vestibule.

As will be seen from the photograph, in place of the usual floral display, desert plants, cacti, and stunted palms were used to decorate the vestibule, whilst the display was completed by enlargements of scenes from the picture, some home made "cat-o'-nine tails," and framed art panels, with the title of the picture and star.

Further exploitation for the picture was arranged by S. Jones, of the Midland Supervisor's Office. This consisted of a man with a broken handcuff on his wrist, who entered coffee-houses, restaurants, large stores, in fact, anywhere where there was a crowd, and more or less inadvertently showed the broken handcuff; this was quickly hidden again, and cards, printed with "I Am a Fugitive from a Chain Gang," see me at the Forum all this week," handed out.

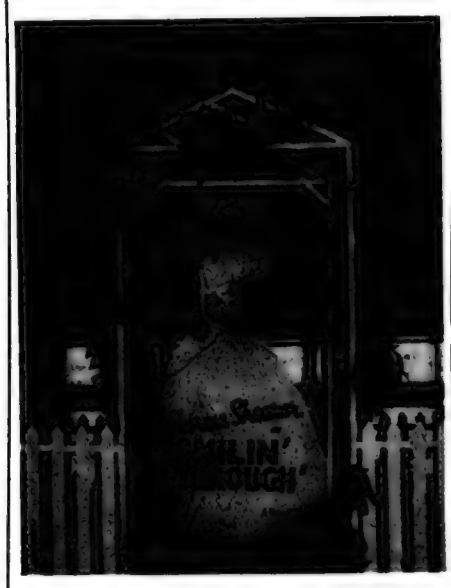
The combined exploitation for this picture accounted for big business during the seven days' showing.

"SMILIN' THROUGH"
A Striking Foyer Display

A simple but striking foyer display featuring Norma Shearer was responsible for drawing big crowds to see "Smilin' Through" (M-G-M) at the Regent, Aberdeen. Staged by Manager J. K. Stafford Poole at the small cost of 6s. 6d., this is illustrated on this page.

The complete porch and railings were constructed by the foreman of the Regent, the railings being made of cardboard painted white, while the porch is an exact replica of that seen in any garden. Some greenery was interlaced in the lattice work to improve the effect.

Noticing the position of Norma Shearer's left arm, a bunch of artificial roses was



A beautiful setting for SMILIN' THROUGH (M-G-M) by J. K. Poole, of the Regent, Aberdeen

placed there, and this, combined with an amberlight and a red light in the left hand top corner and the right hand bottom corner respectively, gave a most pleasing effect and attracted considerable attention.

MANCHESTER MYSTERY
W. Greenfield's Masked Crooner

The enterprise of Billy Greenfield, manager of the Paramount Theatre, Manchester, has again been rewarded with valuable publicity. A fortnight ago he heard a Manchester girl "crooner" at an audition at the Paramount, and was so taken up with her that he engaged her to sing at the theatre the following week.

Realising that to bill the girl under her own name and describe her as a local might not appeal, he described her merely as "The Masked Crooner." She was an instantaneous success, and the *Evening Chronicle*, Manchester, secured an interview with the girl, and in a "splash" story which yielded many interesting facts, disclosed her identity—Miss Kitty Masters, of Pendleton, Manchester.

Now she is to go to London to make a gramophone record.

UPMINSTER REWARD
For Finders of Marlene's Gloves

As a means of publicising "Blonde Venus" (Paramount) Frank Clifford, of the Capitol, Upminster, arranged for forty pairs of gloves to be dropped in the streets of the town.

Attached to each glove was a tie-on label bearing the following wording: "This is the property of Miss Marlene Dietrich, playing in 'Blonde Venus' at the Capitol, Upminster, Monday, Tuesday, Wednesday, April 3, 4, and 5. A reward of one complimentary ticket will be given to view this picture on handing into the paybox at the Capitol, Upminster."

The Chinese decorated lobby of the Majestic, Blackburn, staged by Manager H. A. Stevens, for THE BITTER TEA OF GENERAL YEN (United Artists)

SALE BILL PUTS OVER FILM

WELSH FOLKS' INTEREST AROUSED

SALES are very popular in Llandrindod Wells, and bills relating to these command a great deal of attention. Knowing this, Reg. F. Pickard, who controls the Grand Pavilion, decided to design a bill for "Bring 'Em Back Alive" (Radio). Headed *Grand, Pavilion,* and *sale by auction,* these carried matter on the theatre and film. Opportunity was taken to introduce as many words as possible referring to furniture, and these were brought out in large type.

Reg. F. Pickard informs us that on account of the imitation being so good he had to have more printed, because people wanted further copies to send away to their friends.

Another publicity effort by R. Pickard which aroused a considerable amount of interest in Llandrindod Wells was a blue summons form requesting the reader to see "Maid of the Mountains" (Wardour). These summonses were distributed throughout the town and played a big part in making the film's run a success.

DIE LAUGHING—WIN £100
"Movie Crazy" Agreement

A genuine agreement between the Regent Cinema, Paignton, and the Prudential Assurance Co., Ltd., has been effected, by which it is arranged that £100 will be paid to the legal personal representative of any person who shall die as a result of excessive laughter while watching "Movie Crazy" (Paramount). This novel safeguard is the result of an idea by Manager G. F. Price, who had agreement forms circulated throughout the town. The assurance policy was exhibited in the vestibule.

The local Press gave excellent publicity to the stunt.

TOPICAL WINDOW DISPLAYS
Tell a Story at Brum

Eric Forgham, manager of the Gaiety, Birmingham, has had telling window displays in key positions in the city of late, dealing with his programmes and topical items of interest. For the screening of "His Wife's Mother" (Wardour) and "Purchase Price" he arranged special displays of household utensils, with attractive cut-outs of stars' heads, at local bazaars, with notices stating "Our 'Purchase Price' is so low that even 'His Wife's Mother' shops here," and "Do not miss this great double feature programme at the Gaiety Theatre to-day."

Later, for the screening of "Chandu the Magician" (Fox) and "Hidden Gold" he arranged a display in which the topical appeal of the Lord Mayor's "Spend Now" campaign was used to good effect. A cut-out of Edmund Lowe placed in the centre of the window had under it the wording "'Chandu the Magician' discovers 'Hidden Gold' here," and on side easels were announcements: "Spend now, help employment, and save money on every article you purchase," and "Do not miss this programme of fine entertainment at the Gaiety Theatre to-day."

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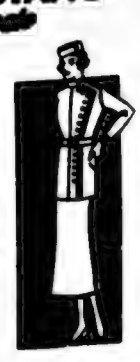

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MIDNIGHT SHOWS OF UNUSUAL FILMS

LUDLOW SHOWMAN'S EXPERIMENT

LAST week saw the birth of a novel stunt at Ludlow, where J. Barclay Binmore appears to be putting some of his well-known pep into the local amusement world.

When the scheme to run matinées at midnight was first propounded everyone thought it was folly to expect people to turn out so late to see pictures that did not even speak English. Then a paragraph appeared in the *Daily Mail* about it, and the Birmingham Press commented on the scheme.

J. Barclay Binmore announced that his first special presentation would be "Sous les Toits de Paris," and, although the time was short, a postcard circular was sent to all those on his mailing list likely to be interested in "high-brow" pictures.

The intention is to run one of these "unusual" pictures on the first Friday in each month.

"THERE GOES THE BRIDE"

With Furniture and Gramophones

Brindley Singleton, who recently succeeded to the management of the Criterion, Dudley, has already made his presence felt from the exploitation angle. For the screening of "There Goes the Bride" he arranged for window shows, tying up with various house furnishers, and emphasising the obvious application of the film title. In each of the displays, cards announced "Don't lose your bride by waiting, furnish now at Jones', then see the film 'There Goes the Bride' at the Criterion." "'There Goes the Bride' to her new home decorated throughout with Decorwall paper and paints. See the film at the Criterion and buy your decorating materials here." At gramophone depots cut-out displays bore a notice, "'There Goes the Bride' carrying her most useful present—a portable gramophone. Buy your presents here and see the film at the Criterion."

POLICE CHASE CONVICT

Excitement at Blackpool

A policeman chasing two convicts through Blackpool streets was one of the stunts worked by Manager W. A. Cooke, of the Princess Electric Theatre to draw the attention to "I am a Fugitive" (Warner). The convicts, in their dash for freedom, caused great excitement, pedestrians and car drivers all stopping to see what was happening. The only information was "I am a Fugitive," printed on white linen attached to the convicts' backs. As the result of enquiries the film became the talk of the town.

A similar stunt was worked before big crowds at a Blackpool football match.

Further publicity was obtained with posters, Press notices and displays.

F.-N.'s PRIZE COMPETITION

£10 OFFER TO SHOWMEN

In the *Kine.* of March 10 particulars were given of the offer by First-National Film Distributors of a prize of £10 to the exhibitor who is judged by the Editor of *The Kinematograph Weekly* to have maintained the highest level of consistency and excellence of showmanship in exploiting First-National pictures during the period March 20 to May 27.

Consistency and quality are the keynotes of such exploitation, and not less than six First-National pictures must be exploited during that period.

Special attention should be given by competitors to advance exploitation, thus letting the public know the nature of picture to be shown.

AN EERIE SCENE

For "White Zombie"

Advertising "White Zombie" (United Artists) last week, Manager Bottomley, of the Aspley Cinema, Nottingham, decorated the front with a cut-out of a face and a castle, both shadowy and weird, whilst chief operator Jackson added to the ghastly effect by inserting green lamps as eyes in the face.

Harry Jackson takes great interest in his slides, and has achieved very good results by framing his announcements with paper (light resisting, of course) cut-outs. Another stunt of his is to colour certain films which are screened by means of strips of coloured glass, framed with a slight space between them, and the completed frame placed between projector and porthole, he achieves a rainbow colouring on the screen.

Previous to the Aspley, Mr. Jackson was at Ilkeston, Burton-on-Trent, Lincoln and Long Eaton.

AIR-MINDED SOUTHEND

Patrons Compete for Flights

Good business was done by Harry Chadwick at the Rialto, Southend, through his tie-up with the visit during Easter of Sir Alan Cobham and the National Aviation Display to the Southend airport. Three free flights a day were offered by Mr. Chadwick to patrons, the distribution being by a ballot of those who had signed the necessary application forms.

Cut-outs of convicts chained together formed an arresting lobby display staged by E. C. Colman for the screening of I AM A FUGITIVE (Warner) at the Forum, Birmingham

AROUND LONDON with the SHOWMAN

West End Heralds—Bernstein "Komedy" Week—Watford Illuminations

A COACH-AND-FOUR, complete with postilions in red jackets and footmen mounted behind, did duty to advertise "The King's Vacation" (Warner), in which George Arliss is featured, at the Regal, Marble Arch, last week.

The equipage, with its resplendently uniformed attendants was an unusual sight in the main thoroughfares of London and the suburbs more accustomed to the homely "General" or long-distance motor-coach, and bills mounted at the sides and on the back did good work for the film and the theatre. An attractive stunt, for which Manager Will Pepper earns just one more bouquet.

Bernstein "Komedy" Week

This week is a "Komedy" Week at all Bernstein theatres. Fun is the keynote of all the programmes, and a comedy—or "Komedy"—atmosphere is being created by running commentaries on the films, comedy, news-reels and humorous effects both inside and outside the theatre.

The films being shown are "The Phantom President," "Mr. Robinson Crusoe" and Laurel and Hardy in "The Chimp."

Bernstein believes in the value of laughter and is going to see that his patrons get it.

Long Service Records

Whilst in the Wealdstone district I visited the Coronet Kinema and had an interesting chat with Manager A. M. Brooks. He must be almost unique among managers, as he tells me he has controlled the Coronet for C. Howard, the proprietor, for the past nineteen years, with only one break, and that was for war service.

I have met many managers during my travels around London, but have yet to find one who can beat Mr. Brooks' long-service record His projectionist, too, is a long-service man, and beats his manager by two years, having spent 21 years in the Coronet booth.

Although a small house (a stone gives the building date as 1911), it was evident that careful management had kept it right up to date, and it seemed strange to visit a hall without a closed and spacious vestibule, two flights of steps with a small ornamental garden between leading direct from the pavement to the pay desk.

Golders Green Parade

W. Fuller, of the Regal, Golders Green, N.W., arranged, in conjunction with a leading local stores, a fashion display which greatly pleased his feminine patrons, and which helped business considerably at little or no cost. The display of over a hundred different gowns, etc., occupied well over an hour, and was held twice daily in the tastefully decorated lounge. As may be imagined, seats were at a premium.

The parade was organised with good showmanship, and a spot arranged to cover the mannequins as they entered. Two display windows adjacent to the theatre were used to advertise the parade, and the stores Press publicity also gave the Regal a good boost.

A Birthplace Tie-up

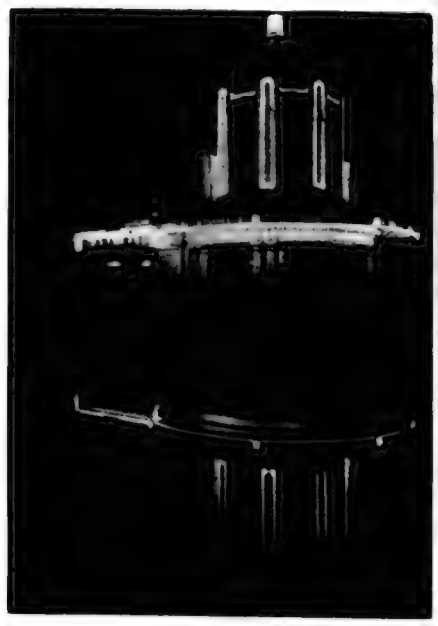
Dudley Browne, who now finds himself back in the Trade, following the resumption of films at the Alexandra, Stoke Newington, made good use of the fact that Miriam Jordan was born not many yards from the Alex. to publicise her film, "Six Hours to Live!" (Fox). Many stopped to read the cable which she sent Dudley conveying greetings to old friends, and, of course, all outdoor publicity urged Stoke Newington inhabitants to see their own film star.

Further publicity was arranged at Miss Jordan's parents' house.

Extensive decorations have been carried out at this theatre, and it now presents a bright and cheerful aspect. Improved reproduction has followed the installation of a Western Electric system, and these innovations, together with Dudley Browne's well-known showmanship, will no doubt make the Alexandra a popular rendezvous in the district.

Watford Landmark

The Plaza, Watford, is rather unique among kinemas in having an ornamental lake in front of the house and in this the attractive two-colour Neon, which has recently been installed, is brilliantly reflected. Canopy, tower and cupola has been effectively outlined, and, as a finishing touch, a large lantern is mounted on the top making the house a landmark for many miles around.



Arthur Bartlett, who has efficiently managed this house for some time past, is always keen to give patrons the best possible service and keeps the house in perfect condition. Among other improvements recently carried out for the convenience of patrons is an extension to the already large car-park.

LONDONER.

Provincial Exhibitors watch for Local Trade Show of

CENTRAL AIRPORT

TELEVISION NOT COMMERCIAL YET

OBSTACLES TO BE OVERCOME

WITH television occupying so great a position in the public mind as exists to-day, a recent article in the *United States Daily*, setting out the problems, will be read with interest.

While a number of scientific obstacles have been overcome, there still remains the problem of keeping cost down to a level which will make it commercially practicable, and to do this a great amount of research is necessary.

Scanning Line Difficulty

One of the greatest difficulties is in the matter of scanning lines, and it is pointed out that the imperfections and limitations of present-day television result from the comparatively small number of television scanning lines. A number of years ago television was being developed on the basis of 48 scanning lines per picture, which means that whether the picture was an inch high or was projected to a large screen, the number of lines still remained at only 48.

The number of lines has been gradually increased to 60, and some say the total can be raised to 240 lines. This would mean more detail could be transmitted though "the picture will still be far from approaching the quality of present-day motion pictures.

"Rather complex engineering problems are involved in the development of the associated apparatus for both low- and high-frequency amplification," says the writer in the *Daily*, "which will permit full advantage to be taken of the increased detail accompanying the increase of the number of scanning lines.

"Just at this point is where some of the television problems of the federal radio commission are encountered. The normal 60-line picture used by the majority of television experimenters to-day requires a single sideband modulation width of 43,200 cycles or 86,400 cycles emission for double sideband transmission.

"If the number of lines is increased to 120, at 24 pictures per second, which is the standard talking picture speed, maintaining the five by six proportion of height to width, the number of cycles required per sideband increases to 207,360, or a total band width of 414,720 cycles required for double sideband transmission.

New Area of Spectrum Needed

"It can thus be seen that if 240 lines are used with the methods known to-day, a single sideband emission of 829,440 cycles would be required, or using double sideband transmission, a total band width of 1,658.88 kc. would be required for a single picture, which is almost twice the entire width of the whole present broadcasting band from 550 to 1,500 kc. The radio spectrum below 20,000 kc., is now crowded, and does not contain space for such wide band emissions unless many other important services are abolished.

"For this reason it became evident that for pictures having any reasonable degree of detail it was necessary to find an entirely new part of the radio spectrum where comparatively wide frequency bands could be found for this new type of service, and consequently the so-called ultra-high frequency bands were selected. These bands run from 43,000 to 46,000 kc., from 48,500 to 50,300 kc. and from 60,000 to 80,000 kc., including a total frequency space of 24,800 kc.

"This appears to be a relatively large amount of space for such a new service, but engineers of some of the leading companies say that eventually for good service to the public channels having widths of approximately 2,000 kilocycles will be required, and on such a basis it can be seen that this apparently tremendous expanse boils down to only ten channels.

"Perhaps this single reason more than any other justifies the policy of extreme caution which has been followed by the commission in the approval of new television stations."

PROTEST AGAINST STUNT

Proposed Coventry Boycott Misfires

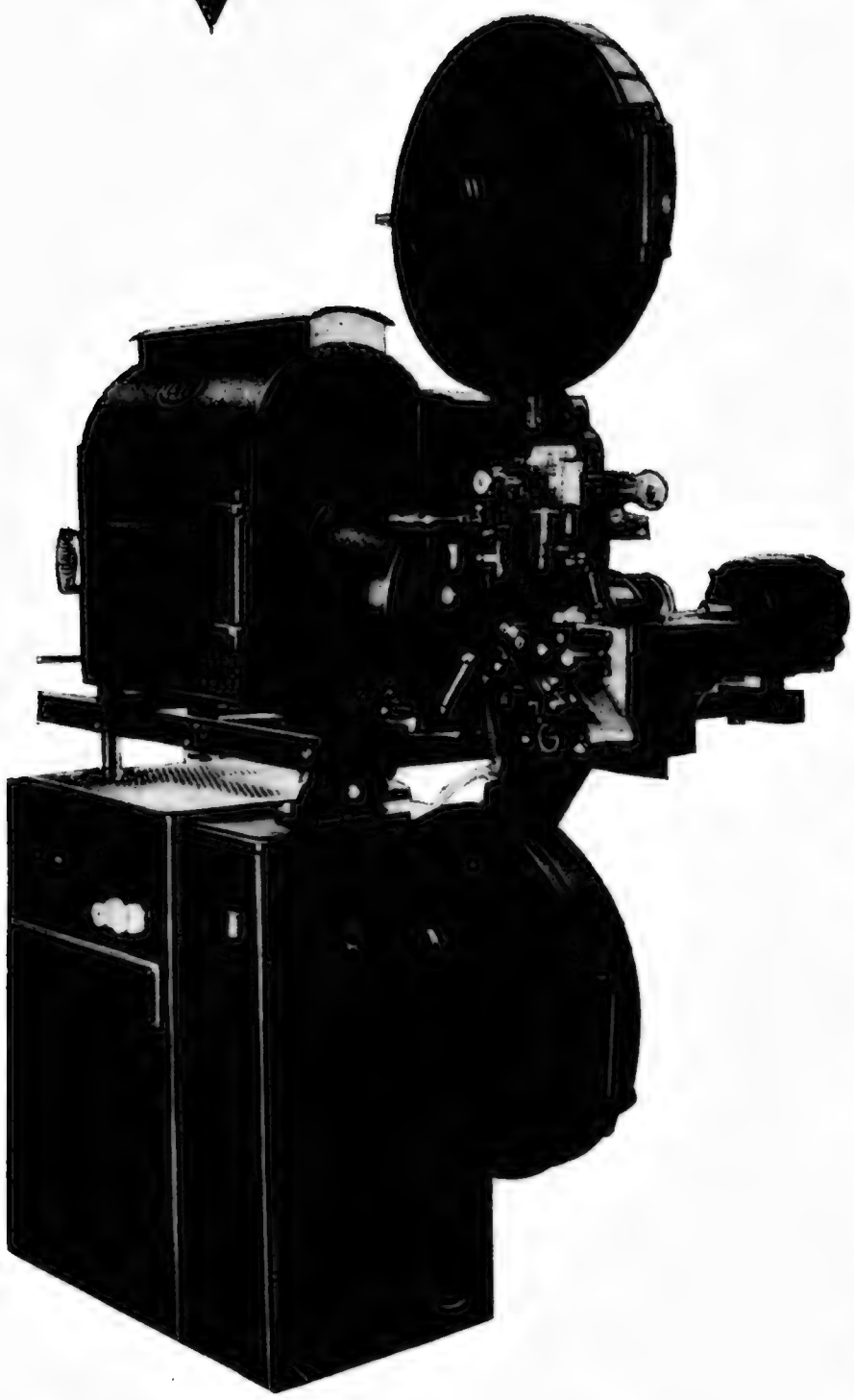
S. J. Hobbs, of the Plaza, Coventry, created a big stir in the town last week in connection with his showing of "White Zombie" (United Artists). An advertisement was placed in the local paper offering a prize of £2 2s. to any lady who would sit alone in the kinema at 11.30 p.m. while the film was exhibited. The day following the appearance of this challenge a director of the Plaza received a visit from a member of the local Labour Party, who threatened that unless he called the "challenge show" off they would boycott the theatre.

Realising that there was a possibility of securing big publicity out of this threat, Mr. Hobbs and his directors decided to carry out their intention. On being informed of this, the Labour Party held a private meeting, and on the following day (Sunday) held a public meeting of protest in the Market Square.

S. J. Hobbs attended this, and was approached by the Anti-Communist Party, who, on his instructions, bombarded the speaker with questions, so that he had to climb down and give up all hope of carrying out the proposed boycott, giving as the excuse "that the advertisement and performance was just an advertising stunt."

The newspapers took up the story, and as the result further publicity was obtained.

Philips Cine Sonor



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May 29 Releases

BEETHOVEN, LEONCAVALLO, AND DEBUSSY

Provide Musical Atmosphere

Suggestions Compiled By A. W. OWEN

CONTRASTING types of film releases this week range from American history, murder mysteries, Vanity Fair, political corruption, a "Derby" comedy race story, and a Swedish film company's interest picture of the Canadian Rockies.

American films are nearly always difficult to introduce, as the country has little music of its own with a specialised atmosphere (unless we go South), except the wonderful march compositions of Sousa, and the purely "incidental" music of the silent days, which first introduced detailed musical fittings to the silent films. Certainly modern syncopation, vulgarly termed "jazz," has its *very* limited uses, and there the choice ends.

Beethoven, Debussy and Leoncavallo sound terribly high-brow to the average patron of the kinema, yet the excerpts chosen to introduce three films will secure just the atmosphere we need; the music is beautiful in melody and construction, and therefore needs no apology, and its use is surely justified.

"THE CONQUERORS" (Radio)

CERT. U. 7,626 ft. Reg. No. F.8327. Reviewed in *Kine.* January 19, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Ann Harding, Richard Dix, Edna May Oliver.
ATMOSPHERE.—An American "Cavalcade" which traces the business history of a family from 1870 to the present day.
ORCHESTRA.—"Americana." Suite. Thurban. No. 1. "The Tiger's Tail." (Boosey-Hawkes.)
ORGAN.—As orchestra, using piano-solo copy for adaptation for both solo interlude and synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Americana." Suite. Thurban. No. 1. "The Tiger's Tail." Recorded by Joseph Muscant and the Commodore Orchestra on Edison Bell 5444.
LIGHTING EFFECTS.—Blendings of the brightest colours in contrasting sequence.

"SILVER DOLLAR" (First National)

CERT. A. 7,561 ft. Reg. No. F.8289, Reviewed in *Kine.* January 12, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Edward G. Robinson, Bebe Daniels, Aline McMahon.
ATMOSPHERE.—A film presentation of the early Colorado gold rush presented with much detail, with strong romantic element.
ORCHESTRA. — "Down South." Myddleton. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from piano-solo copy, which also fits in with orchestral parts if synchronisation is used.
NON-SYNC.—"Down South." Myddleton. Recorded either by H.M. Coldstream Guards' Band on H.M.V. B.2984 or by the Dixie Melodists on H.M.V. C.1774.
LIGHTING EFFECTS.—Blendings of orange, blue, amber and violet in sequence.

"UP FOR THE DERBY" (W. & F.)

CERT. U. 6,387 ft. Reg. No. Br.8535. Reviewed in *Kine.* March 16, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STAR.—Sydney Howard.
ATMOSPHERE.—The story of a tramp who buys a Derby winner. An actual Derby is included in the film.
ORCHESTRA.—"Woodland Pictures." Suite. P. E. Fletcher. No. 1 only. Played as an introductory entr'acte. Or "Tarantelle Fretillante," from the "Petite Suite de Concert." Coleridge-Taylor. (Boosey-Hawkes.)
ORGAN.—As orchestra, using pianoforte-conductor copy of above orchestration for adaptation. Synchronisation is only possible with the latter number, and piano-conductor copy should then be used.
NON-SYNC.—"Petite Suite de Concert." Suite. (No. 3.) "Tarantelle Fretillante." Recorded on Columbia 9340-1 by John Ansell and the New Queen's Hall Orchestra. (Entire suite.)
LIGHTING EFFECTS.—Blending of bright outdoor colours, blue, yellow and green predominating.

"70,000 WITNESSES" (Paramount)

CERT. A. 6,359 ft. Reg. No. F.8018. Reviewed in *Kine.* November 3, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Phillips Holmes, Dorothy Jordan, Charles Ruggles.
ATMOSPHERE.—American football drama as a background for an ingenious murder mystery.
ORCHESTRA.—Overture to "Coriolanus." Beethoven. (Boosey-Hawkes, or Feldman.)
ORGAN.—As orchestra, with adaptation from any piano-solo edition, either for solo interlude, or for synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Coriolanus." Overture. Beethoven. Recorded on H.M.V. D.1409 by the London Symphony Orchestra.
LIGHTING EFFECTS.—Blendings of deep tinted contrasting colours in varied sequence.

"VANITY STREET" (U.A.)

CERT. A. 6,076 ft. Reg. No. F.8156. Reviewed in *Kine.* December 15, 1933.
STARS.—Charles Bickford, Helen Chandler
ATMOSPHERE.—Romantic drama of theatrical life.
ORCHESTRA.—The Prologue to "Pagliacci." Leoncavallo. (Boosey-Hawkes.) Or "Vanity Fair." Overture. P. Fletcher. (Boosey-Hawkes.)
ORGAN.—As orchestra, using song edition for either solo presentation or for synchronisation with record, as detailed below for non-sync. There is no record of the "Vanity Fair" overture.
NON-SYNC.—The Prologue to "Pagliacci." Leoncavallo. Recorded as an orchestral numbes by Percy Pitt and the New Queen's Hall Symphony Orchestra on Columbia D.B.9441; or sung by Mostyn Williams on Columbia D.X.213.
LIGHTING EFFECTS.—Blendings of deep blue, violet, amber and purple, with full clear floodlight at last sentence "Ring up the Curtain," at which point film should be immediately screened.

"LAWYER MAN" (Warner)

CERT. A. 6,183 ft. Reg. No. F.8281. Reviewed in *Kine.* January 12, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—William Powell, Joan Blondell.
ATMOSPHERE.—American drama of legal and political corruption, showing the rise and fall of a brilliant lawyer.
ORCHESTRA.—"Nocturne No. 1—Nuages." Debussy. (Ricordi.)
ORGAN.—As orchestra, using the piano-conductor copy of above orchestration for adaptation either for solo or synchronised presentation with the non-sync. record, as detailed below.
NON-SYNC.—"Nocturne No. 1, Nuages." Debussy. Recorded on H.M.V. C.1691 by Symphony Orchestra.
LIGHTING EFFECTS.—Blendings of purple, amber, deep orange and red in slow sequence, the deep red arranged to be in effect during the final 32 bars of the interlude.

"SILVERTIP" (Butcher)

CERT. U. 4,075 ft. Reviewed in *Kine.* January 23, 1933.
PUBLICITY.—One 6-sheet.
ATMOSPHERE.—An interest film depicting a journey into the interior of British Columbia for the purpose of securing intimate camera studies of wild animals which inhabit the slopes of the Canadian Rockies.
ORCHESTRA.—Norwegian scenes. Suite. Matt. No. 1 only. Prelude, "View of the Mountains." Played as introductory entr'acte only. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from piano-solo copy only for solo interlude. (No recording of this suite can be traced.)
NON-SYNC.—"Norwegian Rhapsody." Lalo. Recorded on Columbia D.B.9707 by the Orchestra Symphonique of Paris.
LIGHTING EFFECTS.—Blendings of various shades of blue and mauve.

"SPUR OF THE MOMENT" (Universal)

CERT. A. 3,815 ft. Reg. No. Br.8520. Reviewed in *Kine.* March 16, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—James Alexander, Charles Bradley, Beatrice Touzeau.
ATMOSPHERE.—Murder mystery drama in which the accused refuses to take advantage of a perfect alibi, because he would, by so doing, injure his lifelong friend.
ORCHESTRA.—"Dramatic Andante." Fredk. Noyes. Photo Play Series No. 49. (Boosey-Hawkes.) Played as an introductory entr'acte only.
ORGAN.—As orchestra, using piano-solo copy for adaptation. There is no recording of this number.
NON-SYNC.—"Dans l'Ombre." Zamecnik. Recorded by Symphony Orchestra on Columbia D.19244.
LIGHTING EFFECTS.—Black out, deep amber and purple dissolving to crimson flood, as interlude is concluding and first title of film projected on screen.

SIXTEEN SOUND-TRACKS USED SIMULTANEOUSLY

It is a little amusing to look back at the early days of sound, and to recollect the inflexibility with which the new medium was handled. It was, for instance, assumed that once the sound was recorded in synchronism with the picture, it was unalterable. Yet now, as we all know, the re-recording and assembly of the various sound tracks is one of the most important branches of modern technique, as is evidenced by films we have all seen where, owing to lack of balance between dialogue and super-imposed music (frequently complicated by ground-noise) the film may be most tiring to listen to.

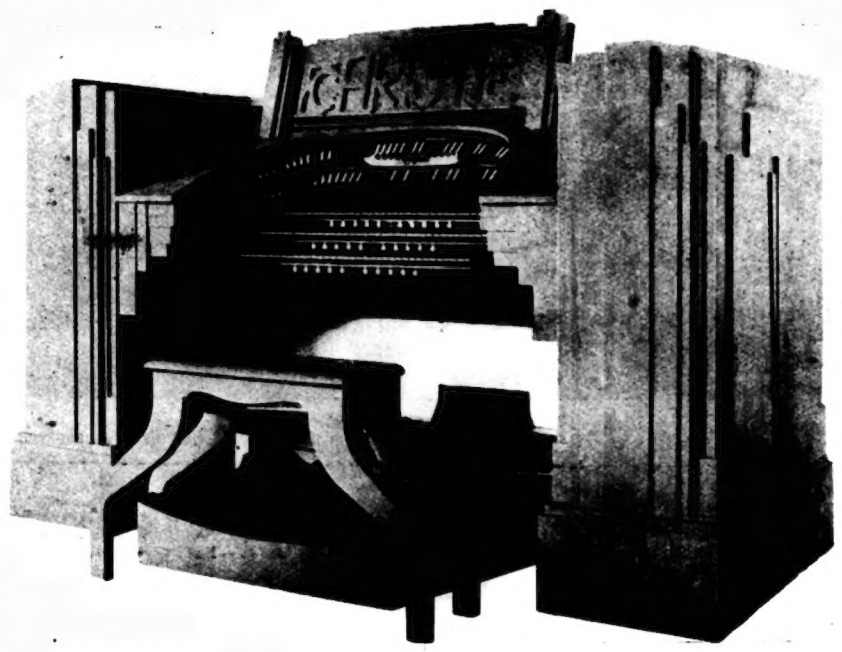
In an interesting article in the *American Cinematographer*, Nathan Levinson, of Warner Bros.-First National Studios, mentions that sometimes as many as sixteen separate sound-tracks may be used simultaneously, each one separately controlled as to recording level, in order to produce the finished track.

In one important point, however, he contradicts so many of our theorists: he states that in such handling of sound a certain deterioration in quality is inescapable, for which reason only such portions of the sound track as require the addition of sound effects or the correction of intensity or perspective are so re-recorded.

FRANK NEWMAN RESUMES BROADCASTING

Frank Newman, who already has a fine broadcast reputation in the Midlands, gave the first of a series of broadcasts between 6.30 and 7 p.m. on April 7 on the three-manual Christie organ at this theatre. The organ was actually first broadcast by Mr. Newman a fortnight before the theatre was officially opened, which, it is claimed, constitutes a record. His programme was most carefully chosen and played with exquisite artistry. This item will no doubt prove a very popular feature in the Midland Regional programme.

The Christie organ at the Plaza has gained a wonderful reputation in the Midlands, although this theatre was only opened at the end of January, and patrons are travelling from miles around the district to hear Frank Newman's recitals.



The illustration above is that of the console of the Christie organ installed in the Majestic, Cradley Heath, one of the new kinemas described in the April "Ideal Kinema and Studio"

TALKING PICTURE MEMORIES

A NOVELTY ORGAN INTERLUDE

Devised by Rowland Tims

WHEN I visited the Regent Kinema, Burnt Oak, Edgware, a few days ago I was very much interested in the novelty organ solo interlude that the resident organist, Rowland Tims, F.R.C.O., presented. Its popularity, as far as the patrons were concerned, was evident by the way in which they "hummed" the well-known melodies and joined in the final classical chorus, "The Flies Crawled Up the Window," with Jack Hulbert.

I asked Rowland Tims if he would give me the details of the show for the use of other organists, especially those in the provincial towns who have not the same chance of "hearing what the other chap is doing," like their London brother organists. The slides were written by the organist on "Moropaque" stock and showed up remarkably well at a minimum of cost.

If the following details are not sufficient, Rowland Tims will be pleased to give any further information to any organist who communicates with him.

Slide 1.—Memories of Famous Talking Pictures.

Music: Mickey Mouse's theme song (8 bars only, key of G).

At bar 9.

Slide 2.—As an introduction you are listening to Mickey Mouse's theme song.

Music: Further 8 bars of same theme song.

Seque. Three connecting chords. Tonic, sub-dominant and dominant of E minor, pause on the last.

Slide 3.—Many talking pictures remain evergreen in our memories, but those with theme songs we can easily visualise all over again. For instance, here's the Ranger's Song, sung by John Boles in "Rio Rita."

Music during Slide 3: Verne (E minor) of Ranger's song from "Rio Rita." Francis Day and Hunter.

At end of verse, seque chorus to words on Slides 4 and 5:

"We're All Pals Together," etc.

Slide 6.—Shall we easily forget "Sunnyside Up"? With its happy tunes! Here is Charles Farrell's greatest song, "If I had a Talking Picture of You." Music during slide is the first four and last four bars of the verse of "If I Had a Talking Picture of You" (E flat). Campbell Connelly.

Slides 7 and 8.—Words, chorus of same number.

Music: Chorus played to the words.

Slide 9.—Then on the horizon came an epoch-making change—a talkie revue! And we all started "Singin' in the Rain."

Music: bars 5—12 of orchestral piano solo arrangement of "Singin' in the Rain." (Francis Day and Hunter), key G, from "Hollywood Revue of 1929."

At bar 13 change slide to words of the refrain, "I'm Singin' in the Rain."

Slides 10 and 11, one refrain complete.

Slide 12.—Another innovation; a talking picture entirely in colour, "The Gold Diggers of Broadway." Here is its best tune.

Music during slide 12—first four and last four bars of the verse of "Tip-toe Through the Tulips" (Feldman and Co.).

Slides 13 and 14.—Refrain of same number.

Music: One chorus, using xylophone, Chinese block, etc., well to the fore in playing.

Slide 15.—These memories would be incomplete without reference to charming Janet Gaynor. The story-book episode in "High Society Blues" was a sheer delight to the ear and the eye.

Music to above slide (15): last eight bars of verse of "Just Like in a Story Book" (Campbell Connelly).

Seque slides 16 and 17: Words of chorus of same number while music of chorus played.

Slide 18.—So far we have been all-American. Now let us be British and conclude with Jack Hulbert's well-known number from "Jack's the Boy" (a British picture).

Music during slide 18 should be a paraphrase of the opening bars of the refrain of "The Flies Crawled Up the Window" introducing a "crawl up" on the xylophone from bottom to top of its register.

Slide 19.—Words of the first refrain of "The Flies Crawled Up the Window."

Music: Refrain played.

Slide 20.—Here the player can experiment and make a comedy slide round the words "Now Let's All Join In."

For music: Squawks and other comic effects as desired.

Slide 21.—Verse of "Flies Crawled Up."

Slide 22.—Repeat slide 19. (Refrain of "Flies.")

For these last three slides, *i.e.* 21, 22 and repetition of 19, use the record, "The Flies Crawled Up the Window," sung by Jack Hulbert (H.M.V.). It will take some fitting and experimenting. But if there is a gauge on the Non-sync, start about 6 and finish after the words "Bon Soir."

Note.—As is implied, the audience (and Jack Hulbert) will sing a complete verse and chorus *after* one chorus is played organ solo.

A. W. O.

CAPITOL, DIDSBURY

THE APPEAL OF COLOUR AND MUSIC

One of the most fascinating inventions in recent years concerning lighting as used in kinemas and theatres is to be put into practice for the first time at the new Capitol Theatre, Didsbury, which is expected to open in the near future.

The invention in question concerns the control of the elaborate auditorium colour lighting from the console of the organ—in this instance a Christie Unit Organ.

The auditorium lighting will be controlled by auto-control mechanism producing scores of thousands of combinations of colour hues, and these, in turn, will be master-controlled from the organ console, so that the organist, by the touch of a key, can determine the type of mood of the colour-lighting at any moment.

No additional work is entailed for the organist, as the elaborate electrical mechanism is so arranged that at the pressure of a key the control will commence to blend the colours so as to provide results in accordance with the type represented by that key.

The far-reaching effects this innovation may have on showmanship may be well imagined. Hitherto, organ recitals, when accompanied by auditorium or stage lighting effects, have lacked the co-ordination such a combination really requires in order to justify the ideals suggested by this idea. At the Capitol Theatre, Didsbury, the organist will be the sole master of the mood of the lighting, and he will be able to make it obey his wishes, expressed in terms of colour.

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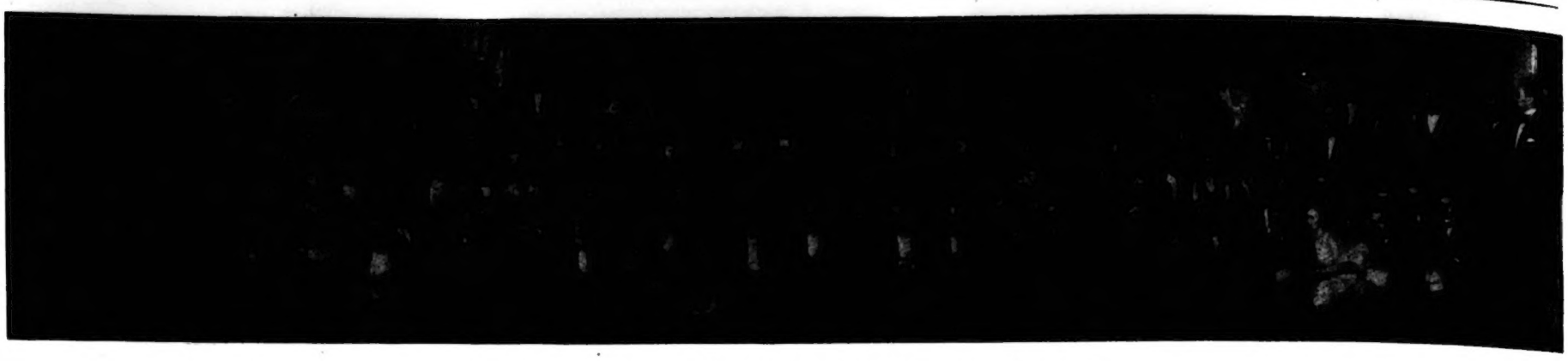


A group of projectionists and friends at the Projectionists' Guild dance in London

Kinemas Planned

NEW PORTSMOUTH SUPER

Plans Prepared—Another House for L. Morris—Dagenham s £100,000 Scheme

PLANS for a new super-kinema, seating 1,500, in the Portsmouth district have been prepared by R. A. Thomas, architect, of Havant Road, Cosham. A site has been obtained by the directors of the Apollo, Southsea, on the western side of the High Street at Cosham.

Lounges will be included in the balcony, and the scheme also provides for ample covered queue space and a large car park. The cost of the scheme is estimated at from £25,000 to £30,000, and a prospectus is to be issued giving the public the opportunity for investment. It is hoped that the building will be ready for opening by next winter.

Sutton Super for L. Morris

A new kinema seating 2,500 is to be built at Sutton for L. Morris, of 91, Shaftesbury Avenue, W.1. Work commences this week on Mr. Morris's kinema at Worthing, also to seat 2,500. Both buildings are to be completed this year to plans by Robert Cromie, F.R.I.B.A., of 35, Baker Street, W.1.

Canterbury Contract Let

The contract has been placed for the Regal, St. George's Place, Canterbury, and building operations are commencing immediately. The successful tenderers are E. D. Winn and Co., Ltd., of 36, Wilton Place, S.W.1.

Planned by Clifford Aish, of 22, Bedford Street, Strand, W.C.2, for the Regal (Canterbury), Ltd., the kinema provides accommodation for about 1,500 persons.

Major C. H. Bell, O.B.E., of 60, Wardour Street, W.1, has been appointed consulting electrical engineer.

Work to start at Worcester Park

Building operations are to be commenced within the next week or two on the erection of the new Odeon Cinema at Worcester Park, Surrey, for Odeon (Worcester Park), Ltd., whose office is at 63, Temple Row, Birmingham.

The contract has been placed, the successful firm being that of Rice and Son, Ltd., of 15, Stockwell Road, S.W.9.

Planned by Yates, Cook and Darbyshire, the architects, of 43, Great Marlborough Street, W.1, the new kinema will have seating accommodation for 1,000 persons.

British Thomson-Houston Co., Ltd., Aldwych, W.C.2, sound system will be installed.

Dagenham Super

Working drawings are now nearing completion, and plans have been approved by the authorities, for the erection of the large new super kinema on the Becontree Estate at Dagenham, for Kay Bros., of 167, Oxford Street, W.1.

Tenders are to be invited from selected firms in about a week's time.

The drawings for the electrical arrangements are now in hand, the consulting electrical engineer for this work being Basil Davis, A.M.I.E.E., of Central House, Kingsway, W.C.2.

The plans show a kinema to seat 2,474 persons, and a fine parade of 41 high-class shops, the total cost of the scheme being estimated at over £100,000. It has been decided to name the kinema "Kay's Theatre," Dagenham.

There will be a striking main elevation to Heathway, a huge tower, flood-lit at night, being one of the principal features.

The architects are Lewis Solomon and Sons, of 21, Hart Street, W.C.1.

Gravesend Reconstruction

Alterations on a large scale are to be carried out at the Grand Theatre, Gravesend, by the Grand Cinema Co., Ltd., which has recently acquired it.

The present capacity at the house (about 600) will be increased by the extension of the house towards the street and the conversion of the present classic front into one of more modern type. Pictures and variety will form the programme.

The Grand has been successively a concert hall, music hall and legitimate theatre.

Architect for Bedminster House

Plans for the new kinema which it is proposed to build at Bedminster, Bristol, are being prepared by Mr. Wellesley, of Southville, Bristol. We understand that a local syndicate is behind the scheme.

Dunoon Plans Passed

Plans have been passed for a new kinema in Argyle Street, Dunoon, for Cowal Picture House Co., Ltd. E. A. Sutherland, of 102, Bath Street, Glasgow, is the architect.

Work will begin almost immediately, and it is expected that the new house will be opened in July.

KALEE ELEVEN

ADAPTATION INSTRUCTIONS

The April *Ideal Kinema and Studio* published last week contained particulars of the adaptation of Kalee Eleven projectors to B.T.-H. and Western Electric (Universal base) systems.

F. Shilling, sales manager of the Kershaw Projector Co., forwards further particulars than have hitherto been available for the adaptation to the W.E. Universal Base. These are set out below, and should be read with the illustrations in the *Ideal Kinema* above mentioned.

(1) Fit adapter plate on Western Electric universal stand.
(2) Bolt down mechanism.
(3) Fit bracket (a) and gearing complete by means of set screws.
(4) Swivel bracket (a) so that driving shaft is perfectly horizontal and clamp by means of bolts (b).
(5) Mount gear (c) on to mechanism spindle and fix by Allen screw in boss.
(6) Fit gear guard.

Cover plate (d) should be removed approximately every six months and lubricating grease replaced.

N.B.—Extreme angles may necessitate loosening bolt (e) and taking off bracket (a) to tighten left bolt (b).

Important

Special care should be taken to ensure that gears are correctly meshed, and that gear teeth are free from dirt, etc., the teeth should be brushed out.

"EPALITE"

REVOLUTIONISES ARC MIRRORS

A new arc mirror is now being offered to the Trade by E. A. Langrish and Co., Ltd., who have obtained the sole agency.

This mirror, which is known as the "Epalite," is entirely metallic. The metal base is carefully ground and polished to the exact parabola, and it is then given a heavy and close electro deposit of pure platinum, which is finished to a super lustre.

The confidence that can be placed in these mirrors is illustrated by the fact that when used in low intensity arc lamps they are guaranteed for 12 months, and when high intensity arc lamps are used, for six months. The guarantee is given covering cracking, stripping, discolouring, burning, or the risk of the platinum face breaking down and so causing reduced reflective efficiency.

Apart from the fact that an "Epalite" mirror will not crack or break (in itself a distinct advantage over glass mirrors), it is interesting to note that these platinum coated mirrors give the maximum reflective efficiency with less current, without deterioration. This is most important, and is a strong selling point when it is pointed out that the efficiency of the average glass mirror is being reduced every hour it is in use, resulting generally in reflective deterioration of over 30 per cent. after one month's use.

LANGRISH'S LIST

It would be an education for the average kinema patron to have placed in his hands the new 1933 catalogue of E. A. Langrish and Co., Ltd., for few people know how much goes to the equipping of a kinema.

A hundred and sixteen pages (11 in. by 8 in.) of illustrations and descriptions of equipment in which the company specialises justify its title as a catalogue of everything for the kinema, theatre and dance-hall.

The catalogue is divided into seven sections: machinery, switchgear, carbons, stage lighting, general accessories, and furnishings, and there is no kinema proprietor, who, perusing this list, will not decide upon obtaining something that is here quoted.

A very comprehensive volume.

READERS requiring information and advice respecting Patents, Trade Marks or Designs, should apply to Messrs. Rayner & Co., Patent Agents, of 5, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning the "Kine."

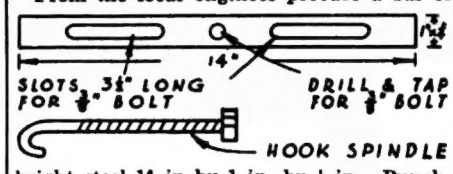
Bright Ideas

HOW TO REMOVE PULLEYS

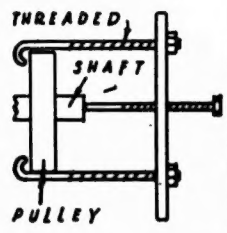
AN EASILY-MADE DEVICE

THE sketch shows a tool which can be of great value to an operator, especially those in charge of the electrical maintenance. It will remove tight pulleys from the shafts of flywheels and motors or sprockets from machines without fear of damage.

From the local engineer procure a bar of



bright steel 14 in by 1 in. by ¼ in. Punch-mark the centre and drill and tap a hole to take a ⅜ in. bolt (approx. 8 in. long. Two inches from this hole drill a series of ⅜ in. holes each end of the bar until a distance of 3½ in. has been covered: a small file will now be necessary to clear the metal away from the slot so that a 10-in. file can be used. The slot must be wide enough to take a ⅜-in. bolt (approx. 8 in. long). Sketch shows tool in use. A stronger tool can be made from 2 in. by 1 in. bright steel to handle bigger pulleys. From: *Fredk. Robinson, Chief Operator, Savoy, Hull.*



[This is, of course, a modification of an old idea, the purpose of the slots being to enable the tool to accommodate various sizes of pulleys or flywheels. It would, however, save a lot of work and avoid weakening the tool if instead of slots a series of ⅜ in. clearing holes were provided, say, at ¾ in. centres. Even then the 1 in. by ¼ in. metal will hardly be strong enough to shift really tight-fitting wheels; a piece of angle or channel iron may be used if greater strength is required.—ED.]

When Pouring Acid

When emptying carboys either of acid or distilled water, it is difficult to avoid spilling. This can be prevented by cutting a piece of old motor tyre inner tube about 8 in. long and binding one end round the neck of the carboy, so the tube will act as a funnel. This will overcome those difficulties due to the short neck of the carboy. From: *W. E. Warner, 65, Pear Tree Lane, Welwyn Garden City, Herts.*

[A useful suggestion, particularly for acid, with which metal funnels should not, of course, be used.—ED.]

POWER CONVERSION

66 W.E. THEATRES COMPLETED

To date over sixty-six Western Electric equipped theatres have been converted under the Western Electric power change-over scheme, and work on the installation of new power apparatus is in hand for sixteen other houses.

Under their scheme Western Electric carry out the negotiations with the various supply companies, whereby they effect the installation of plant to meet the conditions of the new power supply, thereby avoiding no inconsiderable inconvenience for exhibitors. When completed, and under normal circumstances, the cost of the new apparatus is automatically refunded by the electricity company.

"KING KONG"

COLISEUM PUBLICITY

Sir Oswald Stoll has excelled his publicity ideas with the presentation of "King Kong" (Radio) at the London Coliseum.

The huge front-of-house display executed by Cinema Signs, Ltd., of 147, Wardour Street, W.1, is the largest yet erected.

Thousands of people stand and admire this most extraordinary piece of work, and although this display is of such huge dimensions, it was carried out in a limited period of six days by Cinema Signs, Ltd..

E.I.M.A. BOOKLET

Architects and others interested in building illumination will find much information of great value in the Electrical Illumination Handbook No. 8, just published. Sixty pages of text matter and pictures deal with lighting in public buildings of all kinds.

Copies may be obtained free of charge from the Electric Lamp Manufacturers' Association of Great Britain, Ltd. (Lighting Service Bureau), 2, Savoy Hill, W.C.2.

CONRADTY MIDLAND REPRESENTATIVE

Harry Matthews, who recently left the management of the Waldorf Cinema, Sparkbrook, Birmingham, is now representing Conradty Carbons in the Midlands. Exhibitors or anyone wishing to get into touch with H. Matthews should write him at his home address, 15, Robin Road, Erdington, Birmingham.

J. A. Carpenter has been appointed chief projectionist at the Carlton Cinema, Newbury. He is a Foundation member of the Guild and began his career as a projection operator in 1908 in London.

A HIGH RESISTANCE POTENTIOMETER

NEW LEWCOS VOLUME CONTROL

The London Electric Wire Co. and Smiths, Ltd., at Leyton, are well known in the wireless trade as manufacturers of amplifiers and wireless apparatus. Their works are well equipped with modern machinery, and expert labour and supervision is the keynote of production.

One of the firm's latest products is the Lewcos high resistance wire-wound variable potentiometer, which has been tested in a London theatre to determine its suitability as a critical volume controller. The results of the tests were completely satisfactory, the potentiometer responding to slight variations in adjustment.

This high resistance wire-wound potentiometer has distinct advantages over many other types. In the past, considerable difficulty has been experienced in being able to construct a higher resistance than 50,000 ohms in a suitably small space. This resistance is 150,000 ohms in value, and the length of wire is approximately 500 ft. The wire is known as "Spaghetti" resistance wire, which can be bent in any manner, without causing the least breaking up of the wires. This feature prevents any tendency to "crackle."

A very strong feature is embodied in this volume controller: this is a patented rocking movement which prevents frictional wear of the fine wire element. Its durability and reliability are thus increased to an extent which reduces the possibilities of breakdown or inaccurate performance to a minimum. In operation, resistance is cut in and out by moving a knob which actuates a plate with an eccentric movement: this merely rises and falls on the resistance wire without friction.

Messrs. Lewcos will be pleased to send details of this volume controller to anyone who may be experiencing trouble with their present system:

PHILIPS IN WALES

The Lyne, Pontardawe, has been equipped with Philips talkie apparatus, G. W. Peacock (Wales), Ltd., radio, electrical and sound film engineers, being engaged in the installation.

BRIGHT IDEAS

A prize of 5/- has been awarded to Crawford Clifford, Chief Projectionist, Pavilion, Thornton Heath, for the Bright Idea printed in last week's issue.

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Forthcoming Trade Shows

DATE.			TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
LONDON							
Wed.,	April	19	Past of Mary Holmes	Helen McKellars ...	Radio	Cambridge	3
,,	,,	19	Cheyenne Kid	Tom Keene	Radio	Cambridge	3
,,	,,	19	Leave It To Me	Gene Gerrard	Wardour	Hippodrome	3
,,	,,	19	The Man Eater	———	Wardour	Hippodrome	3
,,	,,	19	The Public Be Hanged	Evelyn Brent	P.D.C.	Phœnix	3
,,	,,	19	Long Live the King	———	First National	Own Theatre	11 & 3
Thu..,	,,	20	Our Betters	Constance Bennett ...	Radio	Phœnix	3
,,	,,	20	Man Hunt	Mrs. Wallace Reid ...	Radio	Prince Edward	8.30
,,	,,	20	King Kong	Fay Wray	Radio	Prince Edward	8.30
,,	,,	21	Strictly Personal	Phil Harris	Radio	Prince Edward	8.30
Fri.,	,,	21	Sing a Song	Edward Ellis	Paramount	Carlton	10.30
,,	,,	21	The Great Jasper	———	Paramount	Carlton	10.30
,,	,,	21	Scarlet River	Richard Dix	Radio	Phœnix	3
,,	,,	21	Out All Night	Tom Keene	Radio	Phœnix	3
,,	,,	21	Shorts	Slim Summerville ...	Universal	Prince Edward	8.30
Tue.,	,,	25	Oliver Twist	———	Universal	Prince Edward	8.30
Wed.,	,,	26	Radio Parade	Dickie Moore	Pathé	Phœnix	8.45
,,	,,	26	Central Air Port	All Star	Wardour	Hippodrome	3
,,	,,	26	Who Killed Harvey Forbes? ...	Richard Barthelmess ...	First National	Cambridge	8.45
,,	,,	26	Draggin' the Dragon; Oh, for a Plumber.	———	Equity British	Phœnix	3
,,	,,	26	Central Airport	———	Equity British	Phœnix	3
,,	,,	26	Nothing Ever Happens	Richard Barthelmess ...	First National	Cambridge	8.45
,,	,,	27	The Kiss Before the Mirror ...	———	First National	Cambridge	8.45
				———	Universal	Prince Edward	8.30
BELFAST							
Fri.,	April	21	King of the Ritz	Stanley Lupino	Ideal	Classic	10.45
Tue.,	,,	25	The Ironmaster	Reginald Denny ...	Gaumont	Classic	10.45
We.,	,,	26	Officer 13	Monty Blue	Gaumont Ideal	Classic	10.45
BIRMINGHAM							
Fri.,	April	21	The White Sister	Helen Hayes	M-G-M	Scala	10.30
,,	,,	21	From Hell to Heaven	Carole Lombard ...	Paramount	Futurist	10.45
,,	,,	21	Our Betters; Man Hunt	———	Radio	West End	10.30
,,	,,	21	Child of Manhattan: Air Hostess	———	U.A.-Columbia	Forum	10.30
Tue.,	,,	25	The Great Jasper; Scarlet River...	———	Radio	West End	10.30
,,	,,	25	She Had to Say Yes	Loretta Young	First National	Scala	10.30
,,	,,	25	Timbuctoo	Henry Kendall	Wardour...	Forum	10.30
Wed.,	,,	26	Oliver Twist	Dickie Moore	Pathé	Forum	10.45
,,	,,	26	Clear All Wires	Lee Tracy	M-G-M	Scala	10.30
,,	,,	26	Out All Night	———	Universal	West End	10.30
Thur.,	,,	27	King Kong...	Fay Wray	Radio	Futurist	10.45
,,	,,	27	Before the White Man Came ...	———	Wardour	Forum	11
,,	,,	27	The Kiss Before the Mirror ...	———	Universal	West End	10.30
BRISTOL							
Sun.,	April	23	Private Jones	Lee Tracy	Universal	King's	6
,,	,,	23	The Big Cage	———	Universal	King's	6
CARDIFF							
Fri.,	April	21	The Woman Accused	Nancy Carroll	Paramount	Capitol	11
,,	,,	21	Sailor's Luck	James Dunn	Fox	Park Hall	10.45
,,	,,	21	Money for Speed	———	United Artists ;... ...	New Imperial	3
Tues.,	,,	25	So This is Africa	Wheeler and Woolsey ...	U.A.-Columbia	New Imperial	3
,,	,,	25	Our Betters; Man Hunt... ...	———	Radio	New	10.45
,,	,,	25	Shorts	———	Paramount	Capitol	11
,,	,,	25	The Big Cage	Clyde Beatty	Universal	New Imperial	11
Wed.,	,,	26	Whistling in the Dark	Ernest Truex	M-G-M	Park Hall	10.45
,,	,,	26	Legion of the Lost	Ivan Mosjoukine ...	Wardour	Queen's	11
Thur.,	,,	27	The Great Jasper; Scarlet River	———	Radio	New	10.45
EXETER							
Sun.,	April	23	Mystery of the Wax Museum ...	Lionel Atwill	Warner	Plaza	3
GLASGOW							
Fri.,	April	21	Her Reputation	Joan Blondell	Fox	Picture House	10.45
,,	,,	21	The Kid's Last Fight	Douglas Fairbanks, Jnr.	Warner	Regal	11
,,	,,	21	Shorts	———	Paramount	Playhouse	11
Mon.,	,,	24	The Shadow	———	United Artists	Playhouse	10.45
,,	,,	24	The Public Be Hanged	Pat O'Brien	P.D.C.	Regal	11
,,	,,	24	The White Sister	Helen Hayes	M-G-M	La Scala	10.45
Tues.,	,,	25	Oliver Twist	Dickie Moore	Pathé	Regal	10.45
,,	,,	25	Topaze; Sailor Be Good	———	Radio	Picture House	10.45
,,	,,	25	Virtue; State Trooper	———	U.A.-Columbia	Playhouse	10.45
Wed.,	,,	26	The Past of Mary Holmes ...	Helen McKellars ...	Radio	Picture House	10.45
,,	,,	26	Cheyenne Kid	Tom Keene	Radio	Picture House	10.45
,,	,,	26	Fast Workers	John Gilbert	M-G-M	La Scala	11
,,	,,	26	From Hell to Heaven	Carole Lombard ...	Paramount	Playhouse	11
Thur.,	,,	27	Our Betters; Man Hunt	———	Radio	Picture House	10.45
,,	,,	27	Leave It to Me	Gene Gerrard	Wardour	Regal	11
,,	,,	27	As the Devil Commands; East of Fifth Avenue.	———	U.A.-Columbia	Playhouse	10.45
LEEDS							
Fri.,	April	21	Our Fighting Navy	———	Butcher	Majestic	11
,,	,,	21	The Mind Reader	Warren William ...	First National	Rialto	11
,,	,,	21	Child of Manhattan; Air Hostess	———	U.A.-Columbia	Scala	10.45
Tues.,	,,	25	Strictly Personal	Marjorie Rambeau ...	Paramount	Paramount	10.45
,,	,,	25	Her Reputation	Joan Blondell	Fox	Scala	10.45
,,	,,	25	Oliver Twist	Dickie Moore	Pathé	Majestic	10.45
,,	,,	25	Night of the Garter	Sydney Howard ...	United Artists	Rialto	10.45
Wed.,	,,	26	King Kong; So This is Harris ...	———	Radio	Scala	10.45
,,	,,	26	Sailor's Luck	James Dunn	Fox	Majestic	11
,,	,,	26	As the Devil Commands; East of Fifth Avenue.	———	U.A.-Columbia	Rialto	10.45
Thur.,	,,	27	The Great Jasper; Scarlet River	———	Radio	Scala	10.45
,,	,,	27	The White Sister	Helen Hayes	M-G-M	Rialto	10.45
LIVERPOOL							
Fri.,	April	21	From Hell to Heaven	Carole Lombard ...	Paramount	Futurist	10.45
,,	,,	21	She Had to Say Yes	Loretta Young	First National	Scala	10.45
,,	,,	21	Topaze; Sailor Be Good	———	Radio	Palais de Luxe	10.45
,,	,,	21	The Shadow	———	United Artists	Forum	10.45
,,	,,	21	Humanity	Ralph Morgan	Fox	Trocadero	11
Mon.,	,,	24	Our Fighting Navy	———	Butcher	Futurist	11
Tues.,	,,	25	Past of Mary Holmes	Helen McKellars ...	Radio	Palais de Luxe	10.45
,,	,,	25	Cheyenne Kid	Tom Keene	Radio	Palais de Luxe	10.45
,,	,,	25	Timbuctoo	Henry Kendall	Wardour	Forum	11
,,	,,	25	Sailor's Luck	James Dunn	Fox	Trocadero	11
,,	,,	25	Clear All Wires	Lee Tracy	M-G-M	Futurist	11
Wed.,	,,	26	Our Betters; Man Hunt... ...	———	Radio	Scala	10.45
,,	,,	26	Leave It to Me	Gene Gerrard	Wardour	Forum	11
,,	,,	26	The Public Be Hanged	Pat O'Brien	P.D.C.	Trocadero	11
,,	,,	26	Night of the Garter	Sydney Howard ...	United Artists	Futurist	10.45
Thur.,	,,	27	Our Fighting Navy	———	Butcher	Scala	10.45
,,	,,	27	Leave It To Me	Gene Gerrard	Wardour	Forum	10.30
,,	,,	27	Out All Night	———	Universal	Trocadero	10.45
MANCHESTER							
Fri.,	April	21	The Past of Mary Holmes ...	Helen McKellars ...	Radio	Deansgate P.H.	10.45
,,	,,	21	Cheyenne Kid	Tom Keene	Radio	Deansgate P.H.	10.45
,,		21	Shorts	———	Paramount	Paramount	10.45
,,	,,	21	Radio Parade	———	Wardour	Gaiety	10.45
,,	,,	21	Fast Workers	John Gilbert	M-G-M	Market Street	10.45
,,	,,	21	Money for Speed	———	United Artists	Theatre Royal	10.45
,,	,,	21	Her Reputation	Joan Blondell	Fox	Piccadilly	10.45
ues.,	,,	25	What the Stars Foretell	———	Betta Films	Deansgate P.H.	10.45
,,	,,	25	Strictly Personal	Marjorie Rambeau ...	Paramount	Paramount	10.45
,,	,,	25	The Public Be Hanged	Pat O'Brien	P.D.C.	New Oxford	11
Wed.,	,,	25	She Had to Say Yes	Loretta Young	First National	Theatre Royal	11
Wed.,	,,	26	Oliver Twist	Dickie Moore	Pathé	Theatre Royal	10.45
NEWCASTLE							
ri.,	April	21	The Cohens and Kellys in Trouble	Sidney and Murray ...	Universal	Queen's Hall	10.30
,,	,,	21	The Woman Accused	Nancy Carroll	Paramount	Paramount	10.45
,,	,,	21	The Mind Reader	Warren William	First National	Stoll P.H.	10.30
,,	,,	21	Clear All Wires	Lee Tracy	M-G-M	Olympia	10.30
,,	,,	21	The Public be Hanged	Pat O'Brien	P.D.C.	Westgate P.H.	11
,,	,,	21	Legion of the Lost	Ivan Mosjoukine ...	Wardour	Grainger P.H.	10.30
Mon.,	,,	24	Whistling in the Dark	Ernest Truex	M-G-M	Olympia	11
ues.,	,,	25	Oliver Twist	Dickie Moore	Pathé	Grainger P.H.	10.45
,,	,,	25	So This is Africa	Wheeler and Woolsey ...	U.A.-Columbia	Stoll P.H.	10.30
,,	,,	25	Topaze; Sailor Be Good... ...	John Barrymore ...	Radio	Queen's	10.30
,,	,,	25	From Hell to Heaven	Carole Lombard ...	Paramount	Paramount	10.30
ed.,	,,	26	Past of Mary Holmes	Helen McKellars ...	Radio	Queen's	10.30
,,	,,	26	Cheyenne Kid	Tom Keene	Radio	Queen's	10.30
hur.,	,,	27	Our Betters; Man Hunt	———	Radio	Queen's	10.30
,,	,,	27	Child of Manhattan; Air Hostess	———	U.A.-Columbia	Grainger P.H.	10.30
NOTTINGHAM							
ri.,	April	21	Mystery of the Wax Museum ...	Lionel Atwill	Warner	Elite	10.45
,,	,,	21	The Past of Mary Holmes ...	Helen McKellars ...	Radio	Hippodrome	10.30
ues.,	,,	21	Cheyenne Kid	Tom Keene	Radio	Hippodrome	10.30
Wed.,	,,	25	From Hell to Heaven	Carole Lombard ...	Paramount	Scala	10.45
,,	,,	26	The White Sister	Helen Hayes	M-G-M.	Scala	11
,,	,,	26	The Great Jasper	Richard Dix	Radio	Hippodrome	10.30
,,	,,	26	Scarlet River	Tom Keene	Radio	Hippodrome	10.30
,,	,,	26	Timbuctoo	Henry Kendall ...	Wardour	Goldsmith P.H.	10.45
Thur.,	,,	27	King Kong	Fay Wray	Radio	Hippodrome	3
,,	,,	27	Our Betters; Man Hunt	———	Radio	Elite	10.30
SHEFFIELD							
Fri.,	April	21	She Done Him Wrong	Mae West	Paramount	Cinema House	10.45
,,	,,	21	The Past of Mary Holmes ...	Helen McKellars ...	Radio	Regent	10.45
,,	,,	21	Cheyenne Kid	Tom Keene	Radio	Regent	10.45
,,	,,	21	Whistling in the Dark	Ernest Truex	M-G-M.	Central	11
,,	,,	21	Timbuctoo	Henry Kendall	Wardour	Hippodrome	10.45
,,	,,	21	Sailor's Luck	James Dunn	Fox	Union Street	11

(Continued on page 36.)

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,,	,,	25	Leave It to Me	Gene Gerrard	Wardour	Hippodrome	10.45
,,	,,	25	The Mind Reader	Warren William ...	First National	Central P.H.	10.45
Tues.,	,,	25	The Woman Accused	Nancy Carroll	Paramount	Cinema House	10.45
Wed.,	,,	26	The Great Jasper	Richard Dix	Radio	Central	10.45
,,	,,	26	Scarlet River	Tom Keene	Radio	Central	10.45
,,	,,	26	The Cohens and Kellys in Trouble	Sidney and Murray ...	Universal	Cinema House	10.45
Thur.,	,,	27	The Public Be Hanged	Pat O'Brien	P.D.C.	Regent	11
,,	,,	27	The Big Cage	Clyde Beatty	Universal	Union Street	10.45

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